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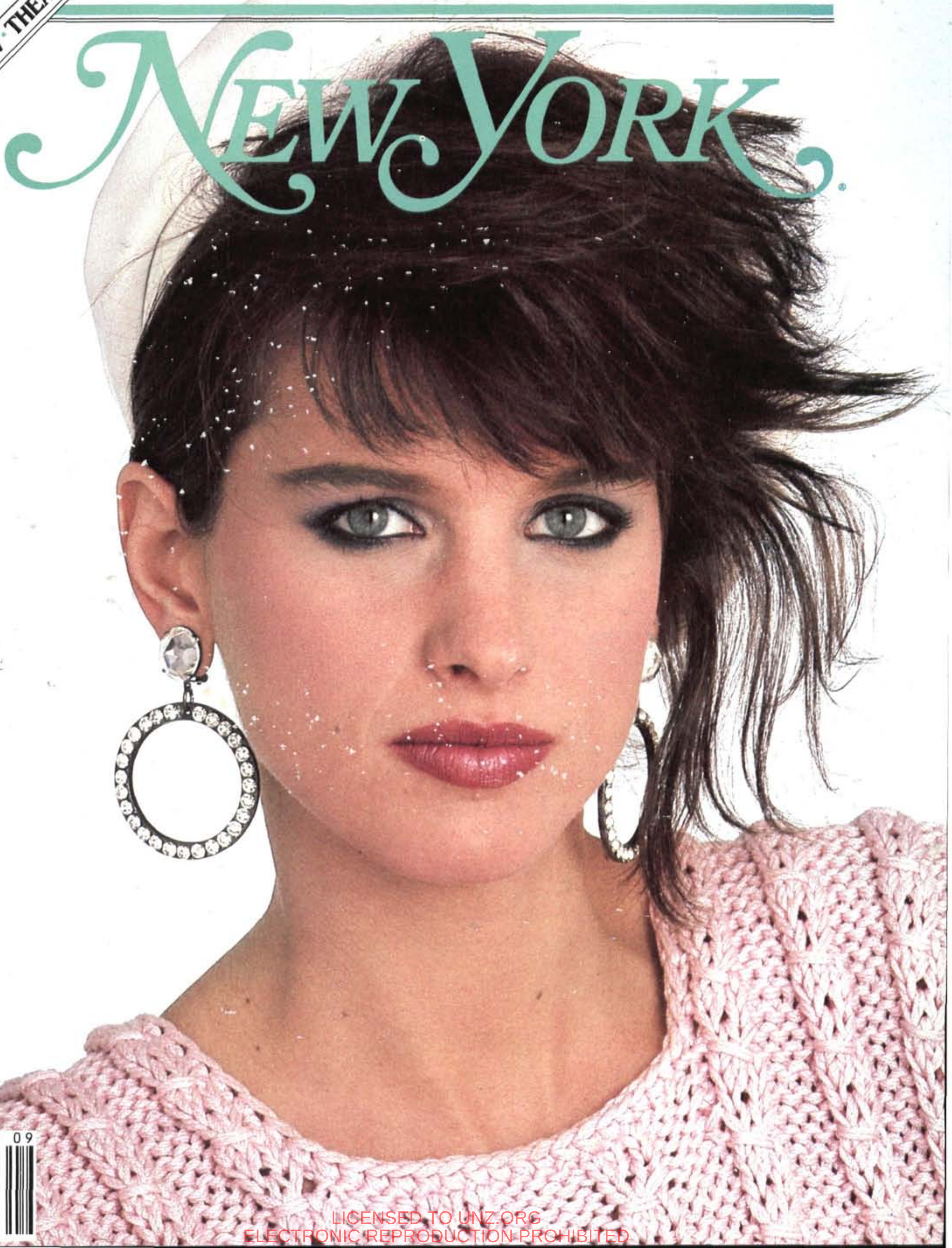
Spring Fashion

Metropolitan Life · By Anna Wintour

NEW YORK



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nutmeg.

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Sambuca
1 oz. Sambuca Romana
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ice cream
Blend and serve or
freeze until serving.

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Reunion (for 2)
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1 oz. vodka
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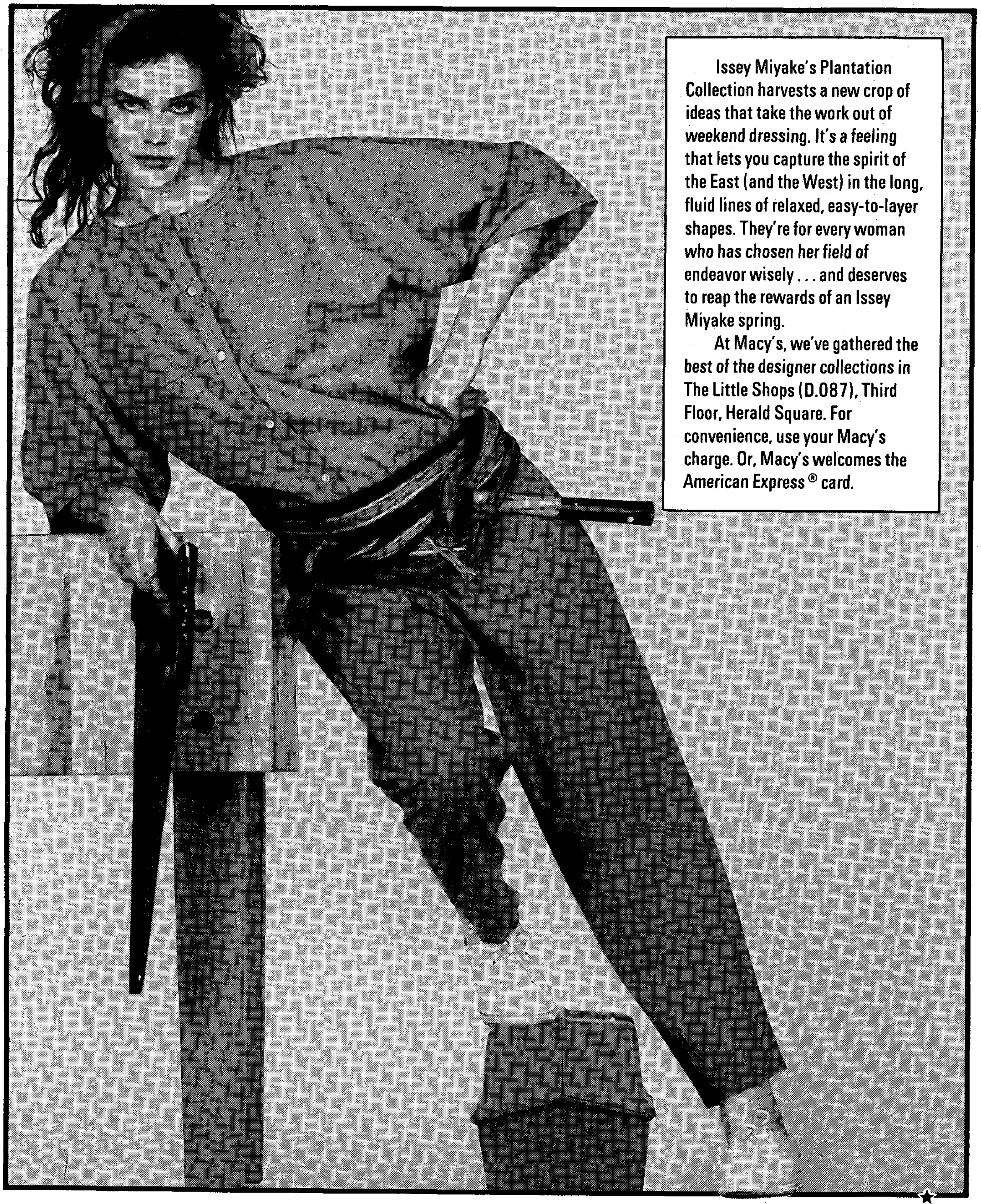

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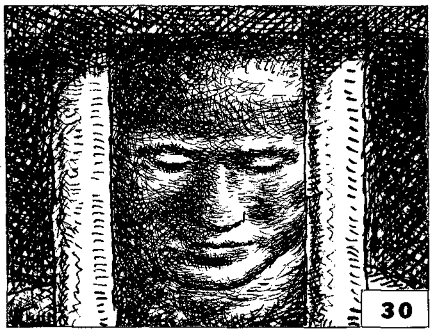

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By Nicholas Pileggi

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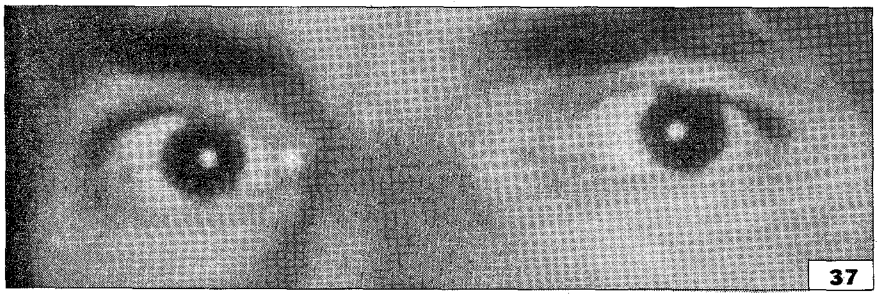

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By Anna Wintour

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Cover: Photograph by Toscani. *Hand-knitted cotton dress by Joan Vass, $520 at Henri Bendel; leather beret by Frank Olive, $120 at Saks Fifth Avenue in late March; rhinestone earrings by Scooter, $70 at Bergdorf Goodman. Model: Lise Brand, of Elite. Hair: Sam McKnight for Daniel Galvin. Makeup: François Nars.*

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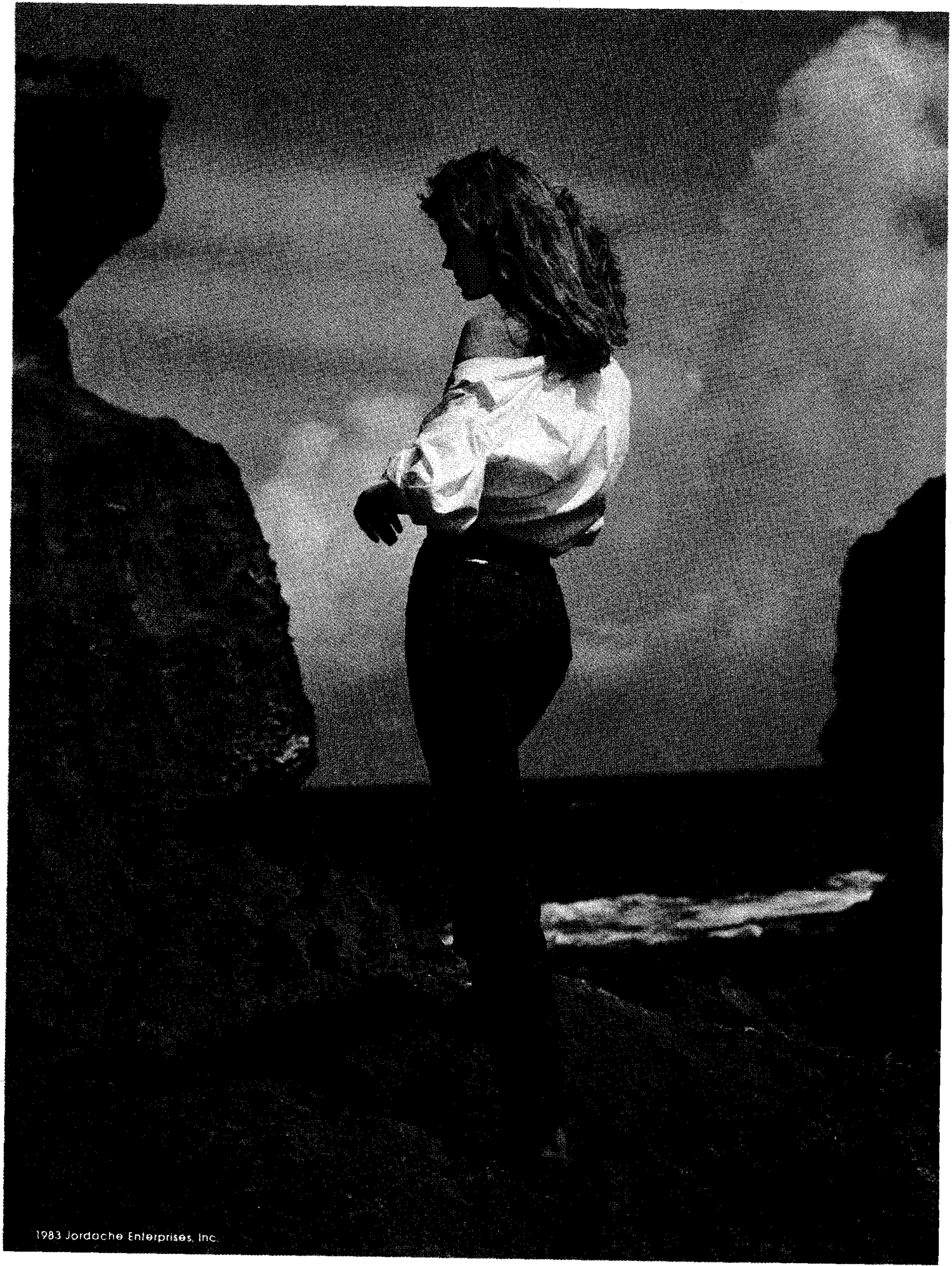

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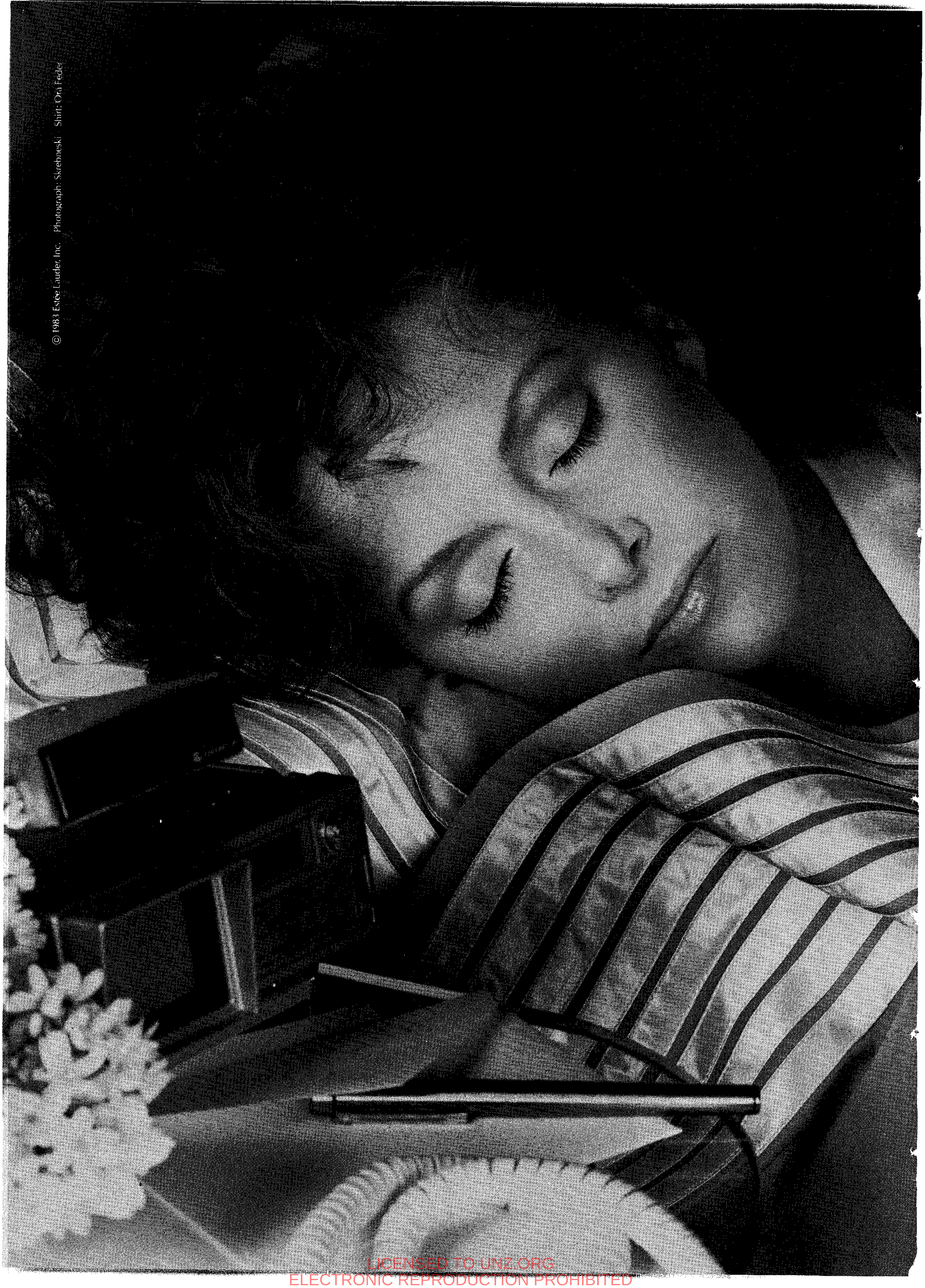

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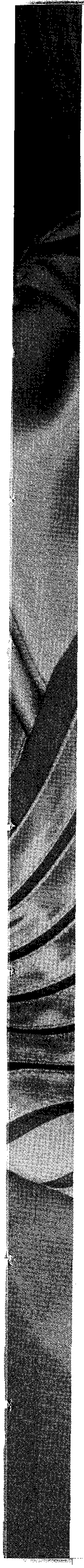

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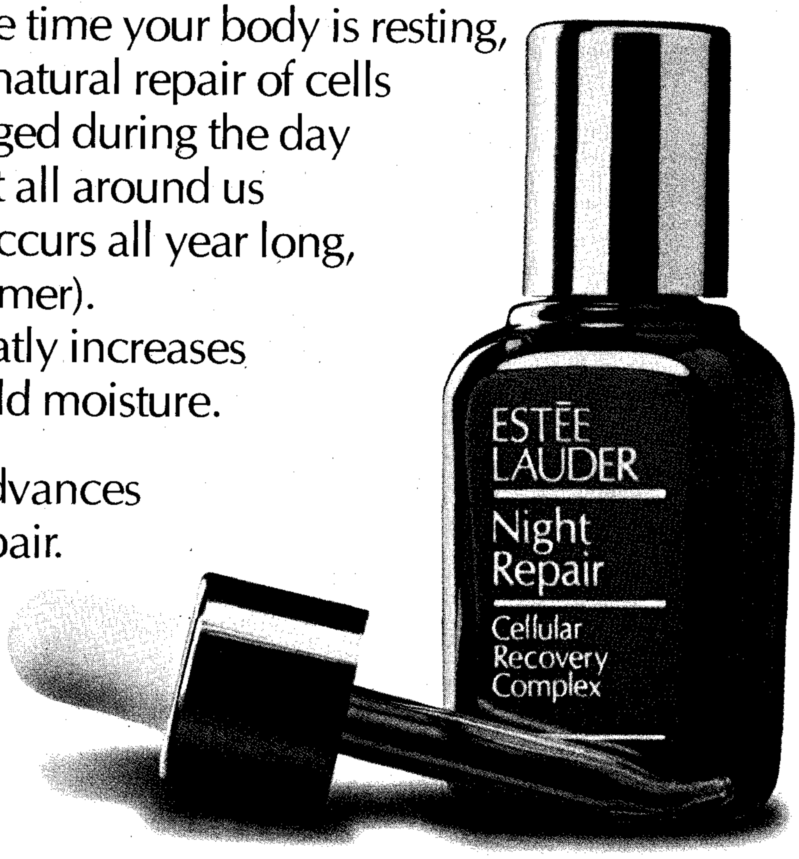

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LETTERS

A Question of Taste

I WAS MORE THAN A LITTLE OFFENDED BY Gael Greene's piece ["Gael Greene Ranks the Great French Restaurants of New York," February 7]. Any feature on restaurants charging a minimum of $35 per person, on up to the obscene figure of $100 per person, cannot possibly be of interest or relevance to the majority of your readers. You are among the first to criticize the Reagans for their conspicuous consumption. Fourteen pages of Gael Greene's orgasms over "the funky sweetness of sea urchin" is in equally poor taste. Such excess is unwarranted in the best of times, which 1983 clearly is not.

Esther L. Feinerman
Manhattan

GAEL GREENE'S DESCRIPTIONS OF French restaurants would put a porn writer to shame.

Greg Williams
Queens

UNLIKE SOME OF HER COLLEAGUES, WHO approach their job like coroners doing an autopsy, Gael Greene sees the experience as a celebration of life. Her sensuous, witty reviews help us to understand the subtle pleasures dining can provide.

Dan O'Neill
Los Angeles, Calif.

LET ME TELL YOU WHAT IT'S LIKE TO DINE at Lutèce, Ms. Greene's first choice, if you're not a critic or a once-a-week regular. When I requested assistance with the menu, the captain began racing through the selections till I told him I couldn't understand a word. Rolling his eyes skyward, he curtly asked just what I wanted—chicken, fish, veal, or beef. He was not about to go into the whole thing, but could help me if I narrowed it down to one category. The food was excellent, but the rudeness curdled the sauce.

Phyllis Baylin
Manhasset, N.Y.

INSIPID MUSSELS, BANAL TERRINES, listless sauces, tacky bisques—hey, anyone for Burger King?

Jack Gross
Hershey, Pa.

READING GAEL GREENE IS A LOT LIKE listening to Howard Cosell cover a boxing match. You're impressed by his effusive vocabulary but find it hard to believe he's watching the match. As one of Le Lavandou's loyal fans, I partake of its "bargain" (!) meals whenever possible, and can assure you that the only accurate part of Ms. Greene's critique is the last paragraph, listing the address, hours, and credit cards accepted.

Steven N. Ross
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

AS A WAITRESS, I FOUND IT INTERESTING to note that in the artist's renditions of the restaurants reviewed, not one waitress was pictured. "French service" is still synonymous with "male service." In one of the most chauvinistic of all industries, men are the only ones you'll see whisking up a zabaglione or pouring a bottle of Château Latour '76, while the women are left "holding the mayo."

Kathryn Cunningham
Manhattan

Contemptuous Air

IT WAS A PLEASANT SURPRISE TO READ Peter G. Davis's column on Montserrat Caballé ["Music: Bravo, Juilliard! *Addio,* Diva!" January 31]. Having suffered through several performances by the lady, including the *Ariadne* in which Mme. Caballé displayed her contempt for her audience, it was a relief to know that I was not alone in my feelings. How sad that anyone would treat such a magnificent gift as Caballé's voice in so careless a manner.

Mrs. Anderson Broecking
Darien, Conn.

Midwestern Roots

JOHN GLENN WILL MAKE IT BECAUSE HE has the same kind of bland, well-laundered midwestern face borne by Johnny Carson, Tom Landry, and Eisenhower ["John Glenn: The Right Stuff?" by Michael Kramer, January 31]. But can Glenn choose a good substitute host? Can he call brilliant plays? And is the country really in need of another waning idol for a president?

Barbara Grimaldi
Clifton, N.J.

AS A NATIVE OF NEW CONCORD, OHIO—my grandfather, father, and uncle were presidents of Muskingum College, referred to in Michael Kramer's article—I would like to correct Kramer's picture of our hometown as a "small seat of Protestant fundamentalism." New Concord is the seat of an academic institution among whose deceased graduates are William Rainey Harper, first president of the University of Chicago; W. O. Thompson, former president of Ohio

Comme des Garçons' voluminous dress.

Barneys New York

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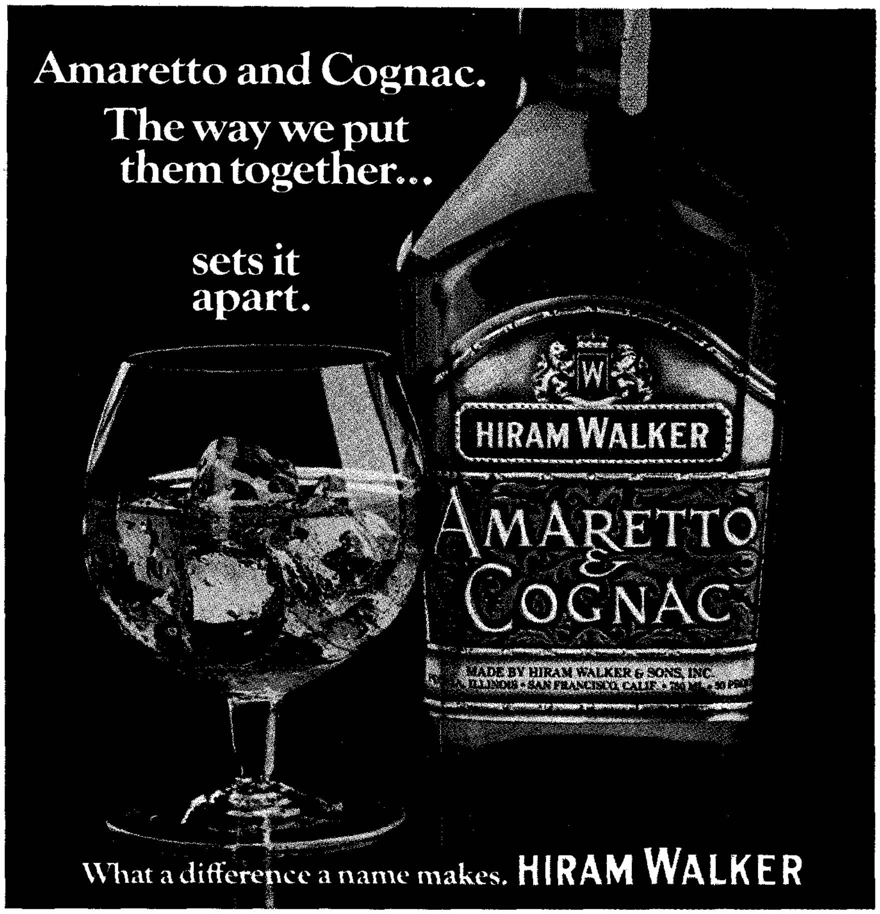

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State University; and Agnes Moorehead. The college, which sets the tone for the town, has never been fundamentalist, but is rather an institution devoted to the life of the mind, admittedly hammered out on the anvil of the Judeo-Christian tradition.

Robert P. Montgomery
Professor of philosophy
John Jay College
Manhattan

WHEN JOHN GLENN CIRCLED THE EARTH in *Friendship 7,* I was in the sixth grade in Mount Vernon, Ohio, and our class listened to the radio, plotting the rocket's progress on a map of the world. We felt proud that an Ohioan was the central figure in such a historic event. After his election to the Senate, Glenn became less a man of which legends are made, as he supported B-1 bombers and MX missiles. John Glenn has ceased to symbolize hopeful beginnings, and as a presidential possibility is the wrong stuff.

John Breithaupt
Malden, Mass.

Save the Children

I READ LINDA BIRD FRANCKE'S ARTICLE ["Health: A Clean, Well-Lighted Place," January 24] with great interest. The prevention of child abuse and neglect is of prime importance, and the greater the variety and availability of preventive services the smaller the number of children who will be harmed. The New York Society for the Prevention of Cruelty to Children, in existence since 1875, has been and continues to be responsible for the protection of maltreated children, and will receive referrals for investigations of such cases at 233-5500.

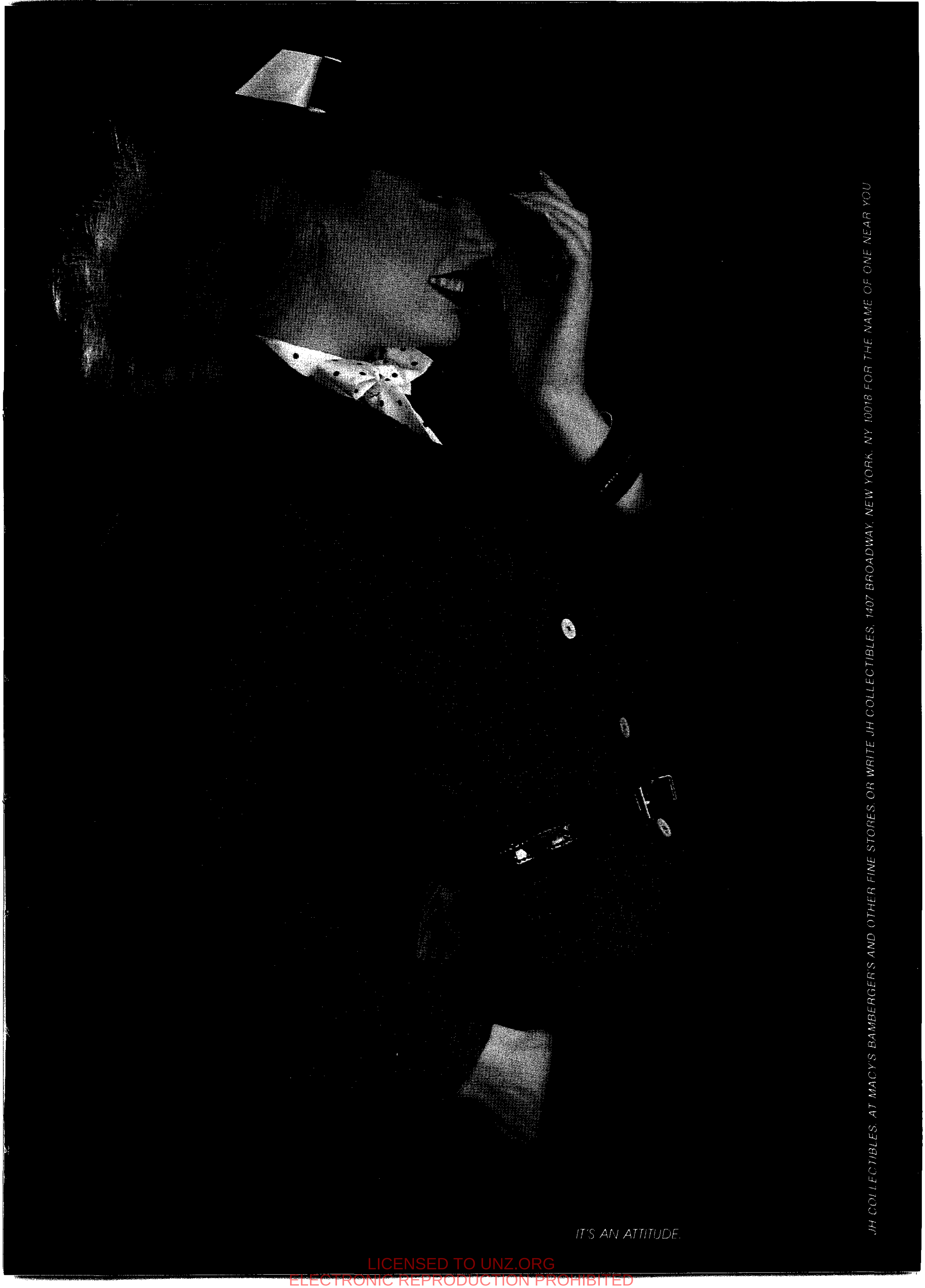
Hortense R. Landau
Executive director, N.Y.S.P.C.C.
Manhattan

A Tie

I WAS DISTURBED TO FIND THAT EDWARD Tivnan is communicating old news ["Doubleday Rocks and Rolls," February 7]. The fall-1982 Arbitron ratings have been released, and contrary to what *New York* printed, WPLJ is now the No. 1 album-oriented rock station in New York in all time breakdowns and demographics, including the crucial 18- to 34-year-old age group.

Larry Berger
Program director, WPLJ
Manhattan

Editor's note: Gary Stevens remains adamant that *his* radio station, WAPP, is No. 1 among those in the 18-to-34 bracket. A spokesman for Arbitron explains: "We provide tens of thousands of statistics on this topic, and they both could be right, depending on what parameters they set for themselves." ■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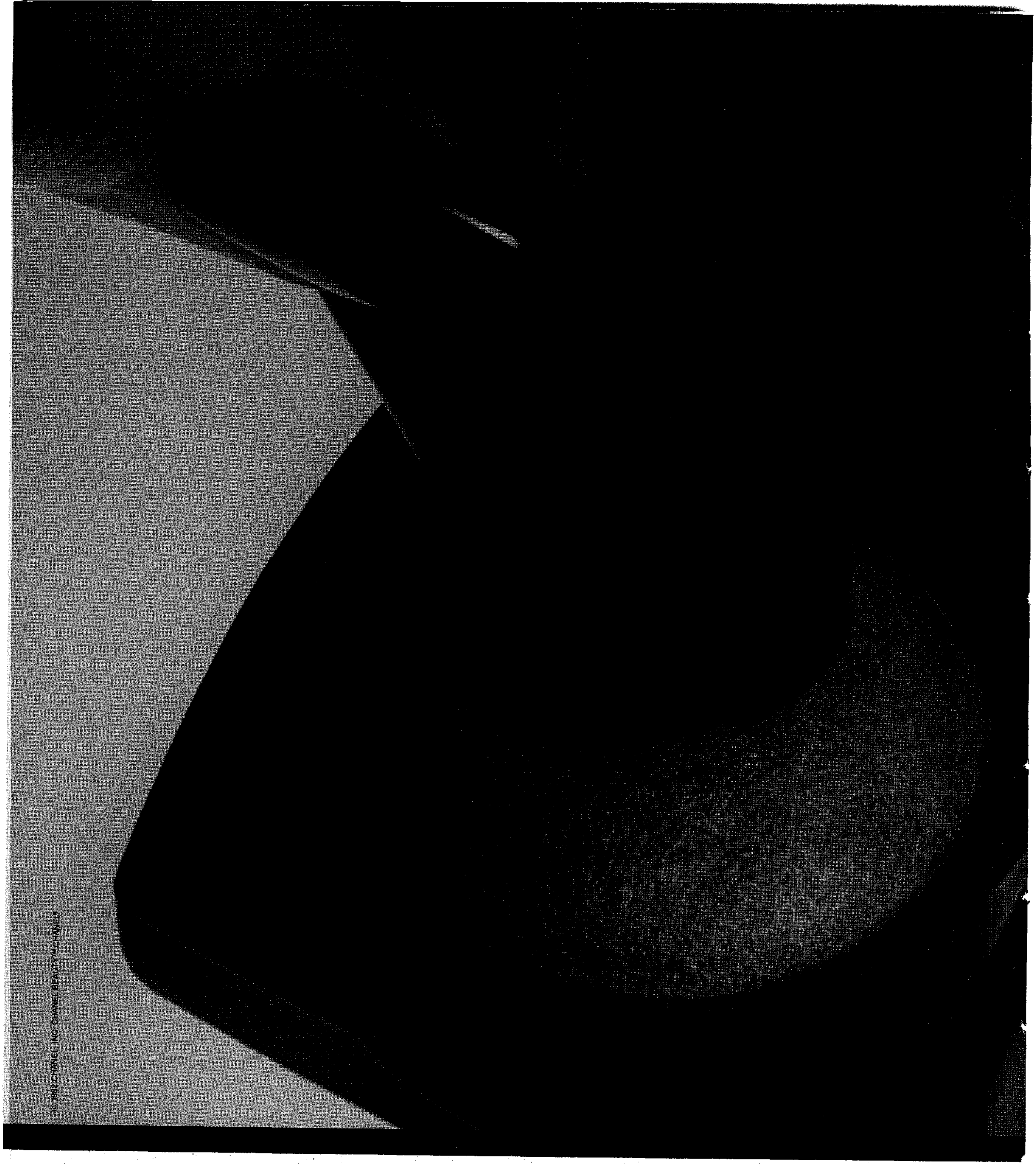
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INTELLIGENCER

The 'Mouse' That Soared

AMERICAN AIRLINES ALLEGEDLY carried an unwanted passenger in first class from Dallas–Fort Worth to La Guardia recently: a big rat.

The "very large rodent," as Karl Burrell, captain on February 10's Flight 288, diplomatically described the beast to the control tower, appeared in the cabin as the plane was preparing for takeoff.

"The stewardesses prevailed on the captain to turn the plane around, and we sat on the ground for 45 minutes," said a witness. "Finally, Captain Burrell polled all the first-class passengers, and they decided we should go on with the rat. It was at least six inches long. We heard the captain say to the control tower, 'Let them take care of the problem in New York.' "

The airline's corporate-communications director, Vincent Modugno, said a "Texas mouse" was exterminated once the plane reached La Guardia. "Sounds like a small rat to me," commented Dick Jones, a Dallas exterminator. "We don't get very many six-inch mice even down here."

A Lack of Solidarity at State?

Eagleburger: *Soft on Poland?*

HAS A TOP STATE DEPARTMENT official been undercutting President Reagan's stand on Poland? That's what some angry administration insiders suspect.

They explain that Lawrence Eagleburger, undersecretary of state for political affairs, was approached by Polish chargé d'affaires Zdzislaw Ludwiczak some time after Reagan made his December 10 announcement that sanctions against Poland might be lifted if Warsaw took "genuine liberalizing actions."

"Ludwiczak asked what type of action we expected from Warsaw, and Eagleburger didn't mention lifting the ban on Solidarity even once," said one State Department source familiar with the hour-long discussion. "It was incredible. All he did was complain about some restrictions they've put on the U.S. Information Agency."

A State Department spokesman refused to comment on whether Eagleburger mentioned Solidarity. "It was a confidential meeting, and it would be nice if everybody realized what diplomatic exchanges are for," he said. "Obviously U.S.I.A. would be a logical subject for us to talk to the Poles about."

Appointment at Samanna

At the resort: *Pat and Dick and Ben and Sally.*

WHEN YOU'RE RICHARD AND Pat Nixon, you really can't get away from it all: Last week they found themselves staying at the same swank Caribbean resort as Washington *Post* executive editor Benjamin Bradlee and his wife, Sally Quinn.

"We didn't know who was going to be here," said one of the former president's Secret Service guards, adding that despite the *Post's* role in breaking Watergate he didn't expect "any problems" during the Nixons' stay at La Samanna, on St. Martin.

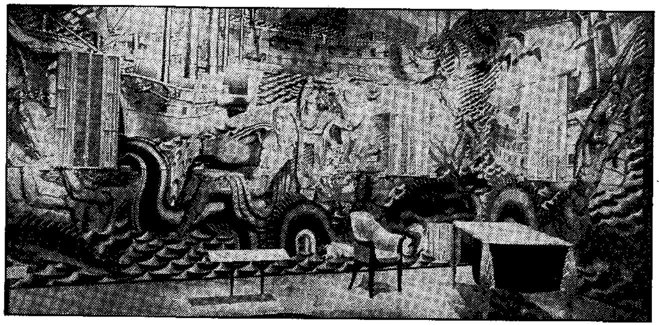
To date, the two couples haven't come face to face, said Quinn, who confided that she and her husband had known the Nixons would be there. "But this place is so private, you can be here a week and not see anybody if you don't want to," she explained.

Decorative-Arts Flap at the Met

THE MET'S TWENTIETH-CENTURY-DECORATIVE-ART curator has quit after an angry clash with the museum's director, Philippe de Montebello, and another official.

The curator, Penelope Hunter-Stiebel, had been attracting an average of 8,500 visitors a week to her gallery at the financially strapped institution, said a museum source, with acquisitions such as a 1930s elevator, a huge gold-and-silver mural from the liner *Normandie,* and the world's only known Art Nouveau sink.

"De Montebello and [twentieth-century-art chairman] Bill Lieberman told her when her contract expired, at the end of December, that she could only stay on as a consultant and that the focus of the department should be paintings and works on paper, so she'd have to cease acquiring for three years," said the source, adding that this particularly annoyed Hunter-Stiebel because all her acquisitions had either been gifts or been made with money earmarked for buying decorative art. "You have to think Lieberman was jealous."



***Normandie* mural:** *The curator has quit.*

De Montebello couldn't be reached; Lieberman insisted he was unaware of any attempt to stop decorative-art acquisitions. The consultancy offer was "honorific," he said—but minutes later he called back and demanded, "What did she do [for the Met]? I'd like to know what."

BY SHARON CHURCHER

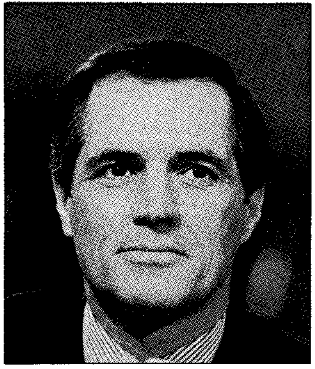
Photographs: top, U.P.I.; center left and center right, Ron Galella; bottom, Fred McDarrah.

John Gavin on The Talk Circuit

TO THE ASTONISHMENT OF some political veterans, John Gavin, the former *Fantasy Island* actor who is now ambassador to Mexico, is performing engagements for a speakers' bureau.

"I have never heard of this before, and I've been here twelve years," declared a State Department spokeswoman. And David Scott, acting director of the Office of Government Ethics, said, "We will look into this."

Gavin aides are cited in *City Paper*, a Washington weekly, as saying that the ambassador is donating fees from his work for the Washington Speakers Bureau to "his wife's favorite charities." This, Scott told *New York*, would contravene regulations that forbid a federal employee's accepting money—even as an intermediary for charities—for lecturing on subjects connected with his work.



Gavin: *Benefiting charity?*

Gavin spokesman Stan Zuckerman insisted that the ambassador had been sending his fee to causes chosen by his lecture hosts. "The ethics office has now contacted us," Zuckerman admitted, however, "and says that no one should get any money until this is cleared up with the State Department."

Speakers Bureau vice-president Bernie Swain said he isn't making any commission from Gavin. "Sometimes you do things for the future," he explained. "It was very prudent to do this, because of what [Gavin] can do when he is no longer ambassador."

Townsell, Holliday: Dreamgirls *advanced sales are down.*

News and Gossip of the Rialto

ADVANCE SALES FOR *Dreamgirls* have nose-dived since its original star, Jennifer Holliday, was replaced by ex-phone operator Vanessa Townsell, Broadway insiders claim. Although no half-price tickets were sold during Holliday's final four weeks, 926 were available the first week after Townsell took over, in December, and since January half-price-ticket offers have consistently exceeded 1,600 a week. "People were more interested in Jennifer," contended a source familiar with the show's pricing policies. Still, Gerald Schoenfeld, chairman of the Shubert Organization, one of the musical's producers, blamed the falloff in business on the economy (though *Cats*, another Shubert show, hasn't been selling half-price seats). "*Dreamgirls* will do as well as with Jennifer when everything picks up," he said. . . . The New York *Times* may have called it "an insufferable evening," but *Greater Tuna* is going to be around for a while—thanks, it seems, to the Off Broadway comedy's appeal to TV producer Norman Lear. "He and his staff saw it and found it fabulously funny," said the show's general manager, Jay Kingwill. "Now his company is negotiating to turn it into a TV project." That means that although seven other shows are waiting to get into the Circle in the Square Downtown theater, *Greater Tuna* intends to stay at least until summer, said Kingwill, or "we'll go to another city so we can still be running when the series starts. It will be a good tie-in."

Jerry Brown's New Organization

JERRY BROWN WANTS TO take over a state commission that was his pet project when he was governor of California and, according to some observers, turn it into a national political base.

With his Republican successor, Governor George Deukmejian, wiping out funding for the California Commission on Industrial Innovation, Brown is trying to "re-create it as a private, nonprofit organization on a national level," Allison Thomas, the commission's former director, confirmed.

She said Brown's aim is "to help the country through the transition from an industrial economy to an information economy," but one source close to the ex-governor contended "his plan is obviously to use this as a springboard for the presidency one day."

Brown's high-tech pitch doesn't impress one Democrat seeking the 1984 presidential nomination. Explained Kam Kuwata, an aide to Senator Alan Cranston, of California, "Cranston is not an Atari Democrat. He isn't against sophisticated technology, but he knows you can't desert our basic industries."

Store Wars: Rockefeller Center vs. Trump Tower?

Concourse: *May be remodeled "to trump Trump."*

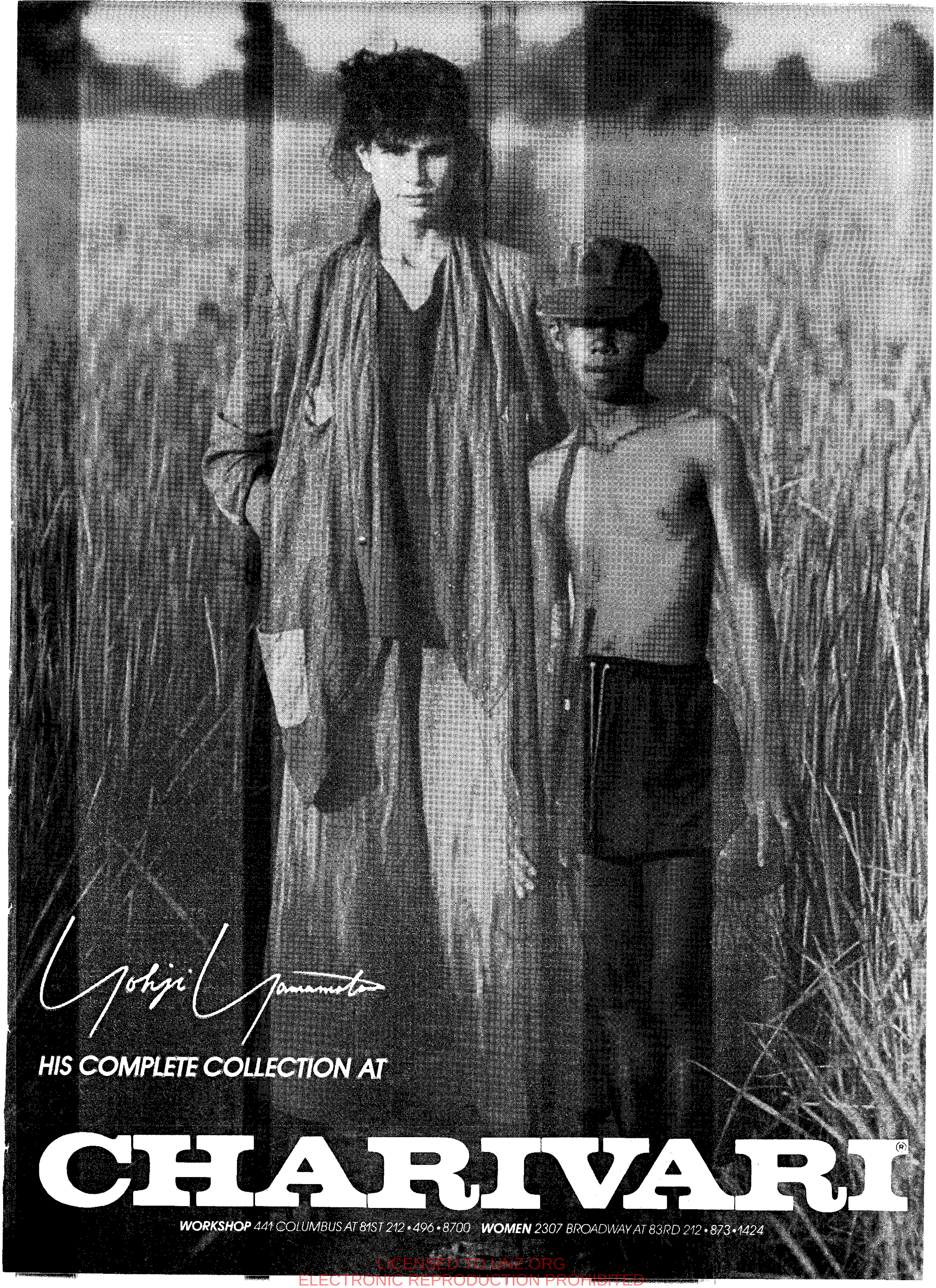
WITH TRUMP TOWER OPENING just five blocks from Rockefeller Center, the center's chairman, David Rockefeller, is mulling giving the new skyscraper some competition.

Rockefeller and a friend, Atlanta architect John Portman, are talking about remodeling the Art Deco center's famous subterranean shopping concourse "to trump Trump for elegance," said a source, referring to the new tower's classy boutiques, leased to retailers such as Cartier, Boehm, and Botticellino. "Rockefeller is terrified, though, that landmarks activists will oppose him."

Rockefeller spokesman James Reed said Portman is a design consultant on the renovation of the two restaurants that face Rockefeller Center's skating rink. Redesigning the complex's 200 stores and changing some of their uses "is very premature. It's just something that's being looked at," he added.

Laurie Beckelman, director of the private Landmarks Conservancy, pointed out that her group is lobbying for Radio City Music Hall's landmark status to be extended to the outdoor-plaza area. "We'll want the Art Deco work preserved," she said.

Photographs: top left and right, Martha Swope; center left, Wide World; bottom, Carrie Boretz.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The Bottom Line/Jack Egan

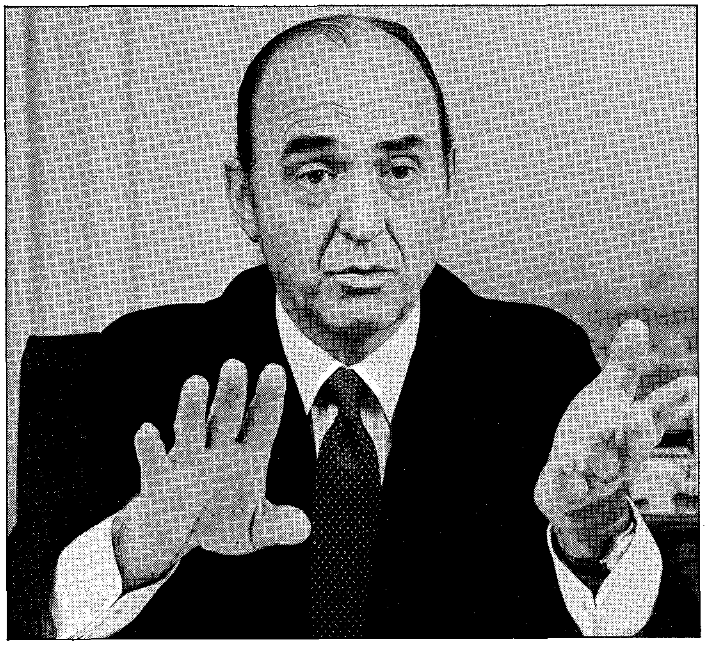
MERRILL LYNCH'S MR. INSIDE

The Low-Profile Chairman

AS CHIEF EXECUTIVES GO, MERRILL Lynch & Company chairman Roger E. Birk is a breed apart. Although he presides over one of the country's largest and best-known firms, the deliberately self-effacing Birk is anything but a household name. He doesn't show up on *Meet the Press*, and his name doesn't pop up in those arcane Saturday New York *Times* Q.-and-A.'s. You won't find Birk riding the Merrill Lynch bull or appearing in one of his company's TV commercials. Nor does he try to emulate the outgoing style of his predecessor, Donald Regan, now secretary of the treasury, who enjoyed playing spokesman not only for Merrill Lynch but for the entire securities industry.

"I don't think I need a lot of public exposure for my own mental health," says Birk, 52, with typical wry candor. "I get my greatest satisfaction from seeing other people successful."

Birk is a result-oriented Mr. Inside who likes to see developments unfold according to orderly advance planning. That's not often possible in the volatile world of investments. "I wish that things could be more balanced from quarter to quarter, but we're delighted by the way the year turned out," he says.



Roger E. Birk: *Careful planning in a volatile market.*

Birk oversaw an extremely successful 1982 for Merrill Lynch: Bond prices sustained a vigorous rally, and stocks skyrocketed in the third and fourth quarters on record volume. Investment banking also set a new record.

Revenues for the firm topped $5-billion, up 25 percent from 1981, while profits climbed 52 percent to $309 million, a new record. More than half of this came from net interest income earned on customer balances and margin debt.

What about 1983? "We don't predict earnings ahead of time, but we feel confident about 1983," says Birk. The economic recovery will be "stronger than most of the forecasts," he adds, and he expects the stock market, as measured by the Dow Jones industrial average, to fluctuate between 950 and 1,250 in 1983 and reach the 1,400 level in 1984.

Birk prefers to let William Schreyer, Merrill Lynch's chief operating officer, represent the firm to the outside world. Birk in turn involves himself intensely in the details of the company's operations. This reversal of the usual executive- and operating-officer roles is due in large part to Birk's career background.

"Bill Schreyer is the chief operating officer, but because of my background I perhaps involve myself a little more than I should in some of these things," says Birk. "But I'm getting away from that."

He joined Merrill Lynch in 1954 as a margin clerk and steadily worked his way up the company's chain of command. When Regan went to Washington, there was little doubt that Birk, who had been carefully groomed for the job, would succeed him.

Even though he inherited a company that was already well structured, Birk gets high marks for the job he has done.

"Sure Birk had a very good company handed to him by Don Regan, and the markets have been highly favorable," says Perrin Long, brokerage-industry analyst for Lipper Analytical Services. "But that doesn't mean Birk hasn't done a very good job in keeping the firm running smoothly. Moreover, the individual employee at Merrill Lynch relates more readily to Birk than he or she did to Don Regan. Birk came up through the system, and he is more people-oriented."

Long expects Merrill Lynch to set another record for profits in 1983. The analyst predicts the company will earn between $9.50 and $9.75 a share this year; in 1982, it was $7.59.

How does Birk manage to ride herd over Merrill Lynch, with its 35,587 employees, 4½ million customers, and operations that extend around the world? He pushes a button and swivels around in his desk chair in the corner of his comfortable but spare office on the forty-sixth floor of the Merrill Lynch tower, on lower Broadway. Slowly, a video monitor rises from a cabinet. No ordinary broker's quotation screen, it is supposed to let Birk and other top management people keep daily track of the profit-and-loss positions of Merrill Lynch's divisions. But instead of numbers, a quip appears: "Few women and even fewer men have enough character to be idle."

"I guess we have one too many employees," Birk says acidly. Idleness is not part of Birk's character. He puts in long days, and likes to receive detailed briefings on all subjects that he must deal with. "You'll never see Roger wing it at a meeting," says one associate.

"When you are in a position like this, it's an all-consuming responsibility," Birk says. "It's like being in a daily boxing match. You better be in shape when you arrive. And when you leave at night, you know you've been here.

"We're fairly heavily involved in each other's activities on a weekly basis," he continues. "There's also a lot of informal wandering around. It's what I call a shoe-leather style of management."

He tactfully declines to comment on the job his former boss is doing as treasury secretary. Birk generally endorses the Reagan administration's goal of increasing private investment, but feels parts of the economic program, such as the mix of loose fiscal and tight monetary policies, have been inconsistent.

As for the future, Merrill Lynch has invested heavily in communications technology and positioned itself to take advantage of almost every kind of market environment. It offers a wide array of investment products for all types of individual and institutional investors. It is also considered the model of the evolv-

Photograph by Michael Abramson/Gamma-Liaison.

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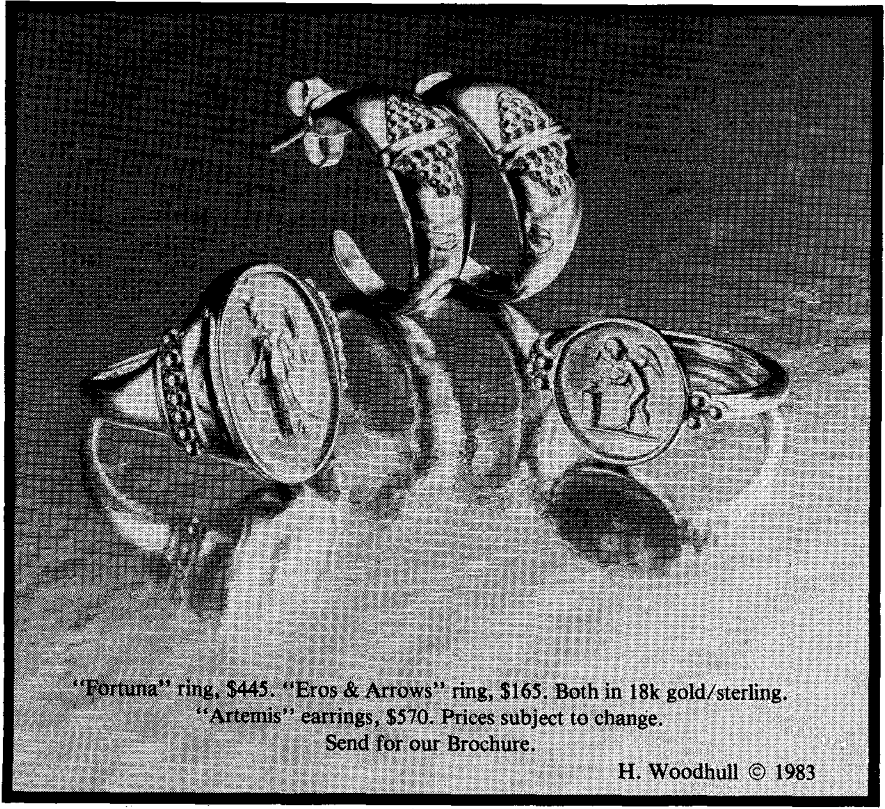

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ing "financial supermarket"—a sobriquet that describes such large new combines as Shearson/American Express, Prudential-Bache, and Sears–Dean Witter. Its Cash Management Account, which combines a variety of credit and banking services in a single account, has become almost a generic term. The firm notes that the format of the C.M.A. was patented, and is asking other brokers with similar arrangements for royalties. So far, Merrill Lynch has established 915,000 of these C.M.A.'s and continues to sign up new applicants at the rate of about 5,000 a week.

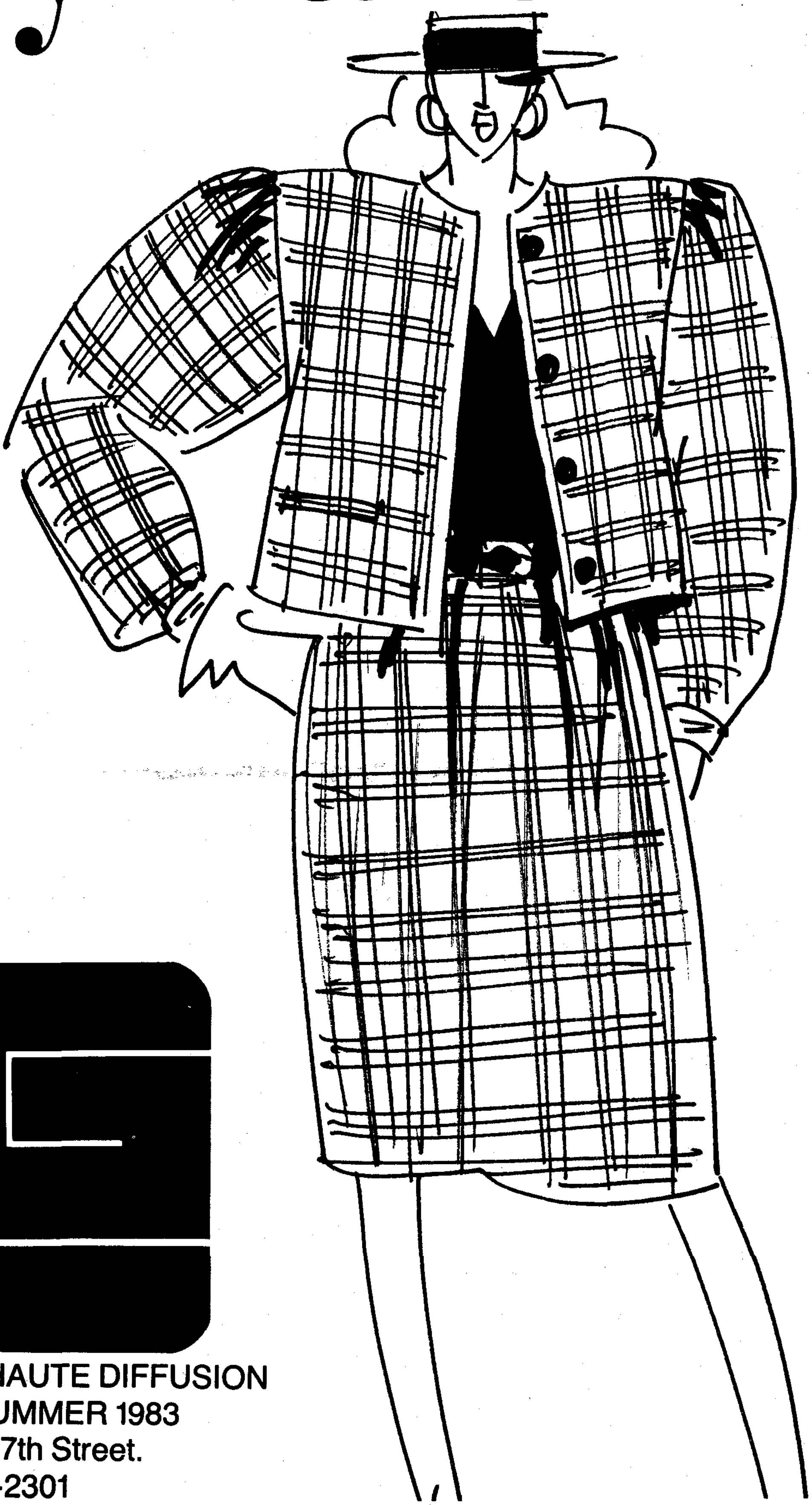
The barriers between different kinds of financial institutions will continue to crumble, Birk says. Bank holding companies, he predicts, will soon be allowed to get into bond underwriting and also to sell stocks, mutual funds, and other securities directly to the public. But he would first like to have the government conduct a one-year study to decide what the regulatory ground rules should be for the different players, instead of letting the system evolve randomly.

Birk's single biggest gamble so far has been the deal he negotiated last May to purchase 25 percent of Sun Hung Kai, Hong Kong's largest securities firm, as well as 15 percent of the Sun Hung Kai Bank. Fung King Hey, chairman of these two Hong Kong firms, became Merrill Lynch's largest shareholder, receiving the equivalent of 1.7 million shares, or about 4 percent of its outstanding stock. Worth $82 million last May (including $20 million in cash), the deal is now valued at nearly $140 million because of the rise in the price of a Merrill Lynch share to $70. What Merrill Lynch got out of the deal is less apparent. The Hong Kong real-estate and stock markets nose-dived in recent months, making the investment appear far less attractive than it did initially.

"Obviously it's going to take longer to accomplish what we want to accomplish," says Birk. Over the long run, he views the purchase as an entry into the dynamic Southeast Asia market, and later into the People's Republic of China. "The People's Republic is a vast opportunity, but it requires unusual patience for anybody," he observes. "There is some incredible project financing they must do at some point, to develop their natural resources, and we'd like to be a part of that."

Birk, wiry and intense, seems by nature impatient for quick results. But he should have the luxury of time in waiting for the Hong Kong venture to prove its worth. At 52, he will probably be in charge of Merrill Lynch for many years to come. And as the head of one of the premier firms in the booming securities business, he needs only to keep Merrill Lynch on a steady-growth track to prove his own worth. ■

Guy Laroche



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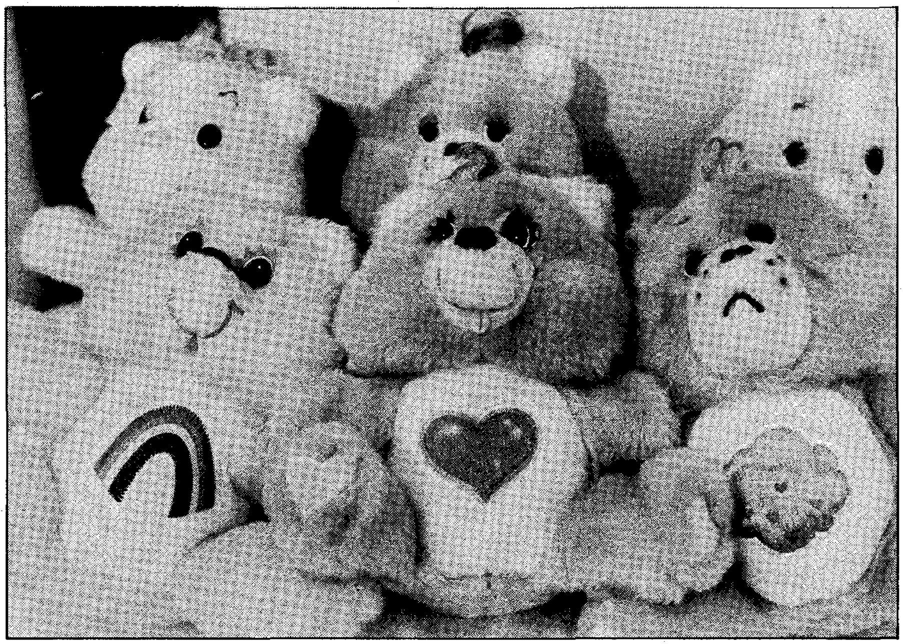


Toy Fair fare: *Care Bears are expected to produce $200 million in sales this year.*

Play and Money

I HADN'T BEEN ABLE TO LAND A PART IN *The Nutcracker,* so I did the next-best thing. I took myself to the American Toy Fair.

To enter 200 Fifth Avenue—headquarters of the Toy Manufacturers of America and showplace for most of the fair's 850 exhibitors—is to immerse oneself in a world of fantasy and marketing madness, where dreams are bought and sold and brought to life. It is a bizarre place. The building fairly oozes hucksterism.

Within five minutes of arriving, I was invited to hug a Gund bear; to trade my business card for a chance to win a one-carat ruby while trying a new dice game; to start the engine of a four-foot, $750 Rolls-Royce replica; to race a two-inch model car up a wall, through a vertical loop, and around a track; to meet a platoon of extraterrestrial toy warriors; to slip into a peppermint-scented, pink-and-white striped Hula Hoop (a Pia Zadora look-alike was keeping three of them aswirl in the lobby)—all this without even visiting EPCOT.

Toy Fair is the largest toy-trade show in the country. This year, more than 11,000 buyers came and saw. Normally, fewer than 10 percent of the industry's annual orders are written at Toy Fair, says Ron Kessleman, president of Revell Toys; this year even fewer than usual were, partly because of the iffy economy, partly because of the carnival atmosphere, but largely because the industry's good but uneven performance last year had left everyone feeling queasy and cautious.

In the toy business, crazes are a way of life: They materialize with little warning, sweep the country, and vanish virtually overnight. Unfortunately, inventories don't always vanish overnight. Will video games disappear the way hand-held electronic games did a few years ago? Toy buyers are buying time to find out. They are holding off until next month—very late in the game—to order merchandise for Christmas, undisputedly the most important season of their year.

Toy sales rose 13 percent last year to $6.7 billion at the manufacturing level and roughly $9 billion retail, says Douglas Thomson, president of the Toy Manufacturers of America, the trade association that sponsors the fair. The industry's growth was entirely the work of video and electronic games, an almost $3-billion business that accounted for 31 percent of all shipments in 1982, up from 19 percent in 1981. Excluding electronic toys, sales for the industry slumped 7 percent.

The companies that captured the country's minds, hearts, and index fingers (Atari estimates that Americans spent 1.1 billion hours last year playing video games in homes and arcades) are out to capture consumers' dollars this year with increasingly sophisticated consoles, hundreds of new cartridges, and voice boxes that talk back to the players. Even traditional toy-makers like Parker Brothers and Milton Bradley have gone into the video-game business.

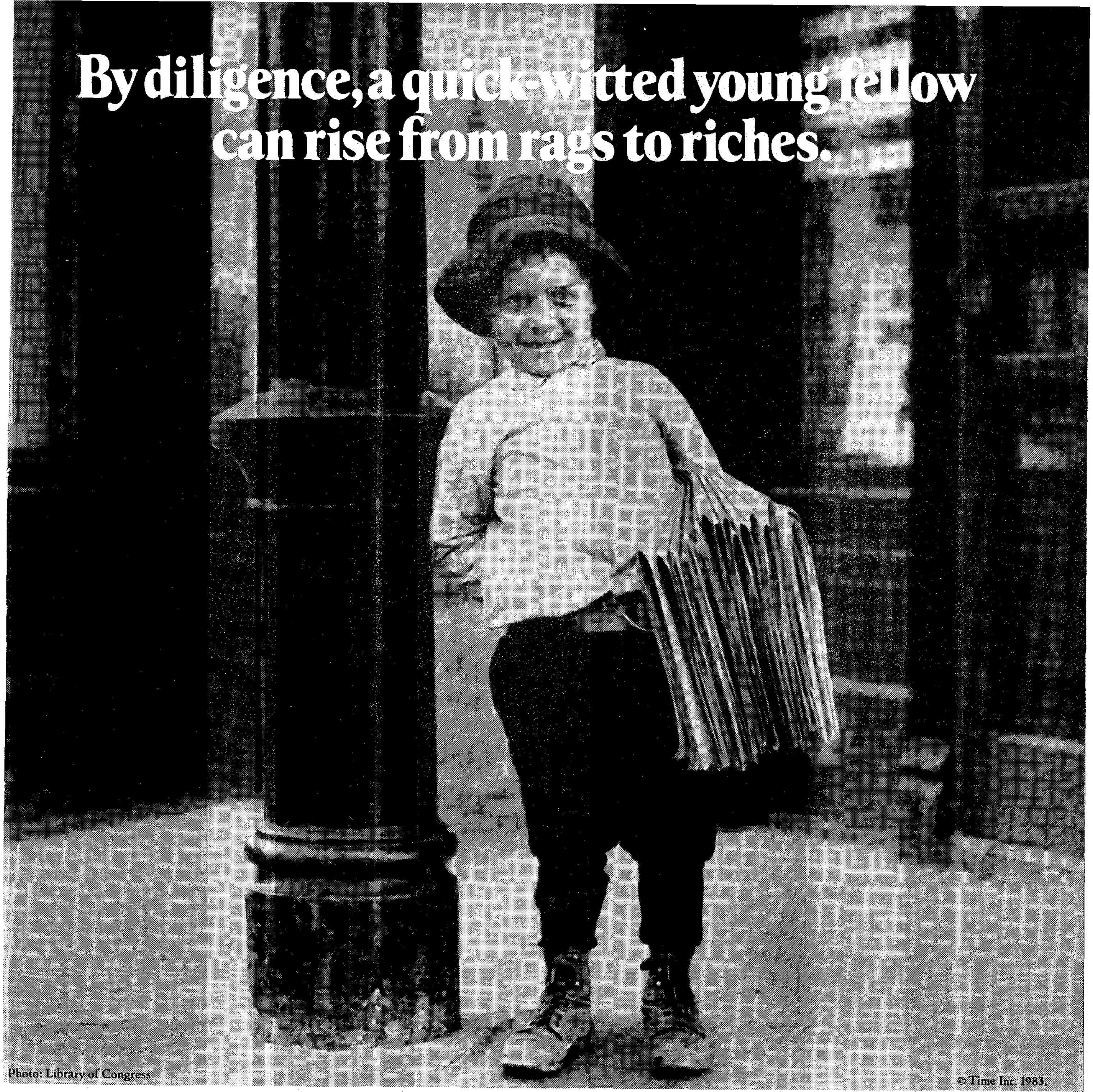
Still, it's hard for a Toy Fair visitor to get excited about these games, many of which were displayed—nay, worshiped—apart from the bustle and banter of the rest of the fair in thickly carpeted, shrinelike showrooms. For all their technology and selling power, these games fail to dazzle. They're not sequined or cuddly; they don't spin off the track or wobble off the table. They seem inhuman.

Far more interesting, at least to gaze at, were those toys at whose expense video games have boomed. Sales of board games and puzzles were down in 1982. The dollhouse and miniature-furniture craze of 1981 evaporated. So did America's interest in musical toys and toy musical instruments. Sales of toy guns were off, but GI Joe, back after a four-year furlough, was one of the year's best-sellers. Housekeeping and construction sets, plastic-model kits, craft kits, science sets, microscopes, telescopes, stuffed animals, road-racing sets, and "space" toys all did worse than the year before. Electric train sets didn't sell well, but battery-operated and mechanical ones did. Dolls were way up, but their clothes and accessories were down. Sleds did a terrible business, admits Norman Rosen, president of Lightning Group: "There was no snow before Christmas, and kids don't want to go outside and get cold anymore anyway." And last year, merchants sold fewer than half as many outdoor roller skates as in 1980.

Manufacturers of traditional toys claim to be undaunted, unconvinced that video is more than a craze. "There are 14 million sets out there, but how many are in closets?" asks one. Some are unshakable optimists: "America has a tendency to pick up the new," says Bernie Loomis, president of marketing and design services for the Toy Group at General Mills. "The trick is to have that something new available."

What Loomis's people are making available, in conjunction with American Greetings Corporation, is Care Bears, ten pastel-colored teddy bears that, according to their promoters, are designed "to answer an existing need" as "an emotional bridge between people." This is done through the bears' "tummy sym-

Photograph by Carrie Boretz.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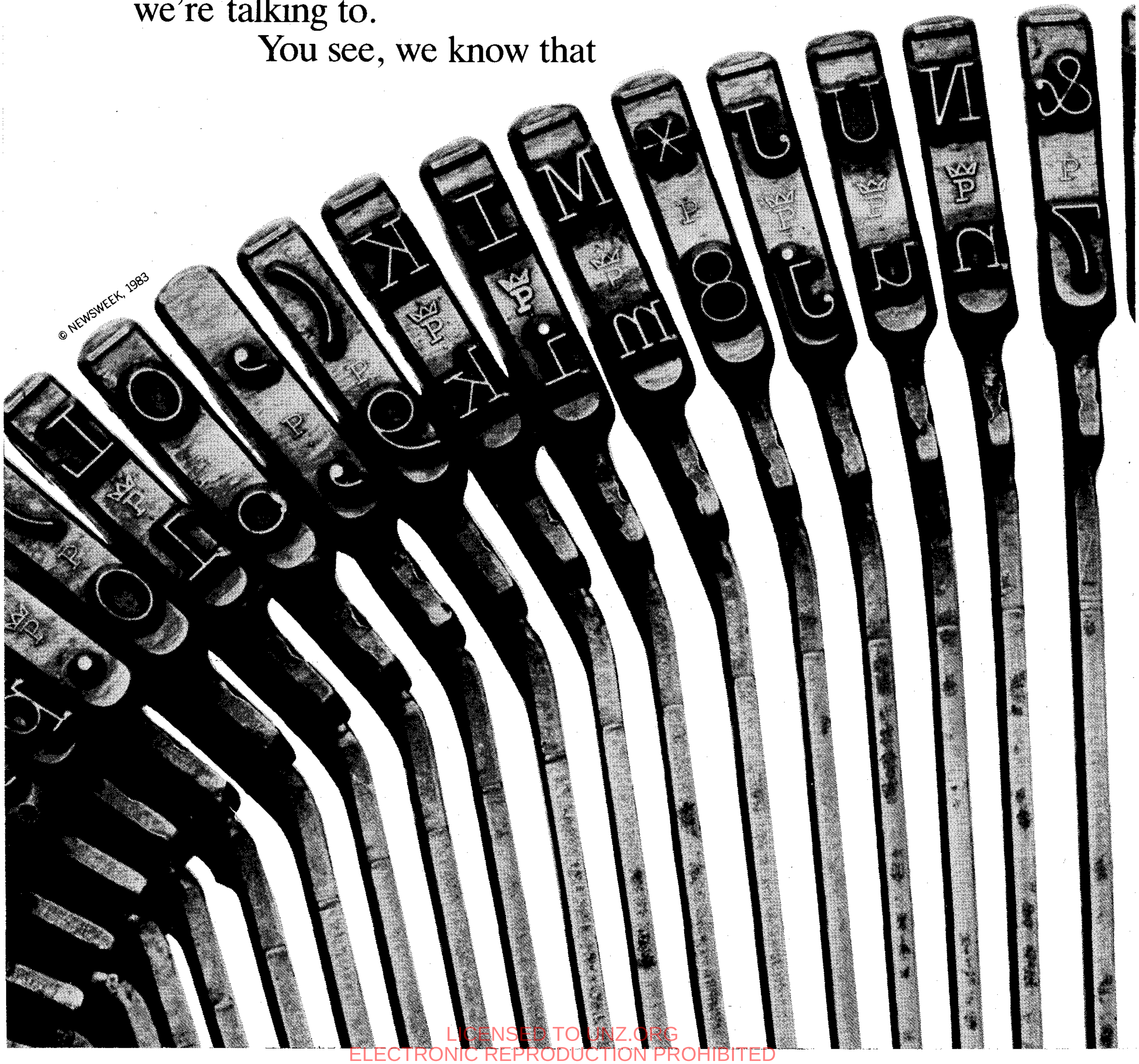

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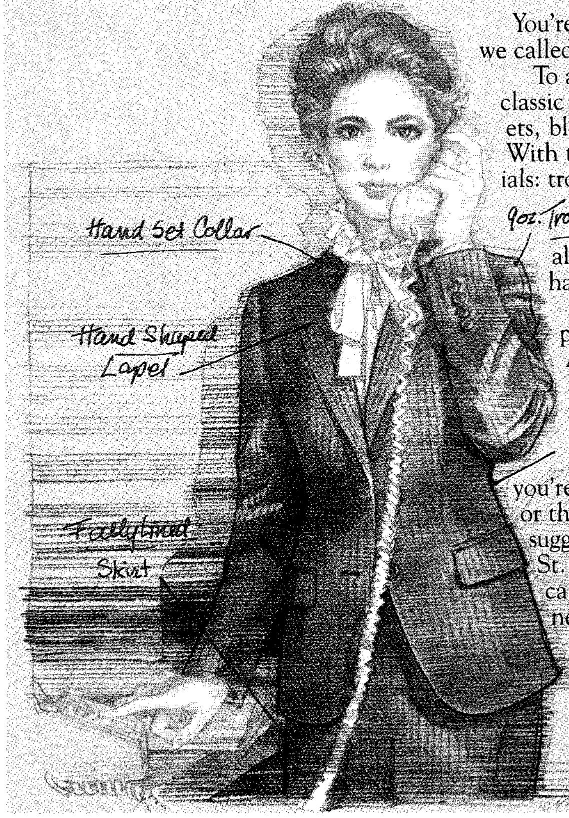
bols": Tenderheart Bear carries a red heart on its belly; Friend Bear bears two smile flowers, Cheer Bear a rainbow. Care Bears' makers are trading on the popularity of the species (bears are traditionally the most popular stuffed animals), marketing know-how, and a $7.5-million budget for advertising and promotion.

"Care Bears is the biggest launch in the history of character licensing," says a spokesman. The same two companies brought the world Strawberry Shortcake, the greatest character-licensing success so far. Since its debut, in March 1980, the Strawberry name and likeness, licensed to dozens of manufacturers, have generated over $1 billion in retail sales. Whereas Strawberry Shortcake was introduced simultaneously by 5 companies, Care Bears items are being launched by 26. Prepare to see Care Bears children's clothing, bed sheets, school supplies, books, greeting cards, and at least one TV special. Loomis predicts that $200 million in Care Bears merchandise will be sold this year.

For bear lovers with more expensive tastes, there are Gund's understuffed (and thus more lifelike), champagne-blond (and other natural colors), multifilamented (different pile lengths make the fur look like Harris Tweed) bears, which retail for up to $125. Marketing director Bruce Raiffe calls them "sculpted toys." The newest Gunds are "Bialosky bears," dressed in Santa suits, middy blouses, ski sweaters, tuxes and tails, or golf sweaters with bow ties.

But enough about bears. One exhibitor at the fair revealed an extraterrestrial universe none of whose action figures (jointed dolls, that is) I recognized. The characters included Adam Power, the lone human, who twists to become Lord Power, leader of the Power Lords; Shanya, Queen of Power, who turns into an extraterrestrial guardian for Adam; Arkus, the winged evil dictator, with his henchmen Ggripptogg, a brute with four fists, and Raygoth, the Goon of Doom. What was recognizable was a daring marketing concept. Revell has created characters in search of a movie and has already begun to license them. "We're not going to sit around and wait for a Cecil De Mille to invent a universe and then turn out action figures based on characters in it," says Ron Kessleman, president of Revell. "We're talking to studios about making a television or cinema movie around our figures. We're feeding the fire from this end. I don't think it's been done this way before."

In the Halloween trade, adult rubber monster masks are big sellers, especially full over-the-head ones, with chest plates and rooted hair, which retail for $14.99. A new twist: monster-makeup kits and transparent molded packaging,



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"paper-cut lips
(blabbermouths about age)

With my new Bio-Cellular
Lip Line Creme, I think you
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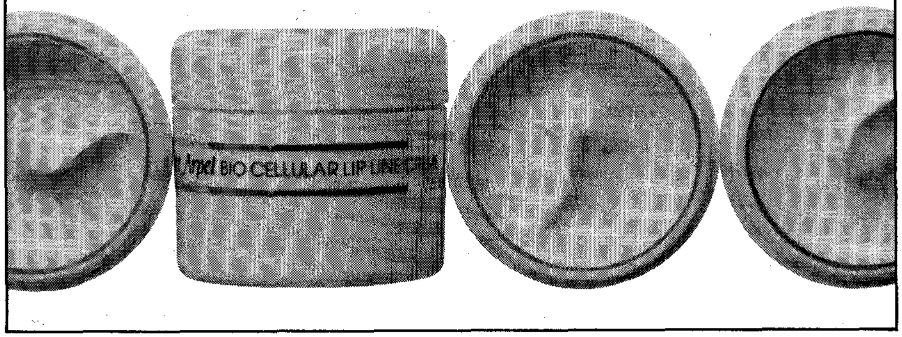
I found this unique
plasma formulation in Europe.
It's a clear fluid that's
practically kin to your skin.
That's why it helps
to plump-up lip lines,
fill them in, minimize them.
And, best of all,
it stops your lipstick
from sneaking into them.
Gives you a fuller, younger,
happier mouth that's
mum about your birthdate.
That alone is worth 15.00.
You'll find it at
Macy's: Herald Square,
Roosevelt Field, Kings Plaza,
Rego Park, Stamford, Huntington,
and Staten Island."

Adrien Arpel



so a potential masquerader can try on a mask without ruining it. The most popular monsters these days are gorillas and vampires.

Milton Bradley, maker of Candy Land, Yahtzee, and Mousetrap, is introducing Upwords, a Scrabble-type game for the "small but zealous group of word-game players," says senior vice-president George Ditomassi. In Exit, another new old-fashioned game, you tilt a board to get pieces out scattered, partially blocked exits. "No one is in basics stronger than we are," says Ditomassi, "but we'll never see the days when traditional toys were king again." Thus, Milton Bradley is also turning out video-game cartridges, and is even marketing an electronic Grand Master chess computer for around $500 retail.

What else was eye-catching at Toy Fair? Bears in lederhosen and green hunting caps, from Korea. A temporarily employed, temporarily uncomfortable woman wearing a sofa-size foam-rubber Christmas stocking on behalf of a manufacturer of Christmas stockings. A pair of would-be ballerinas in fairy costumes for Tinkerbell Toiletries. A ceiling festooned with plastic kites from Japan. An E.T. Talking Phone and an E.T. spaceship modeled after the one in the movie sequel now being made. Herself the Elf, a fifteen-inch rag doll whose accessories include friends named Snowdrop, Meadow Morn, Willow Song, and Wood Pink, plus a Flower House, a Flower Vanity, a Flower Shower, and more.

The doll business grew 95 percent last year, enjoying $600 million in sales, and dolls were everywhere at Toy Fair. This year's Brooke Shields doll, Prom Party Brooke, actually smiles. Effanbee's Gay Paree and Westminster Cathedral dolls, which retail for more than $100, "are not meant to be played with," says Effanbee chairman Leroy Fadem. "They're meant to be displayed under a dome, behind glass. Dolls have become the second-most-popular collectible behind stamps. John Wayne was a collector." One new Effanbee creation is the Groucho doll, a seventeen-inch likeness complete with greasepaint mustache, swallowtail coat, and cigar.

For most toy manufacturers, this is a season of waiting for those late Christmas orders. But not for Mirtex Trading Corporation. On its showroom window, a handwritten sign proclaimed, WALL CRAWLERS IN STOCK. These rubbery spiders, scorpions, centipedes, and worms, which slither and flop down walls at which they're thrown, were introduced last month at the National Variety and Housewares Show. Despite round-the-clock production, retailers can't get enough. "How long will this last?" I asked a salesman. He hazarded a guess: "Another twenty minutes, perhaps." ■

IN AND AROUND TOWN

By Ruth Gilbert

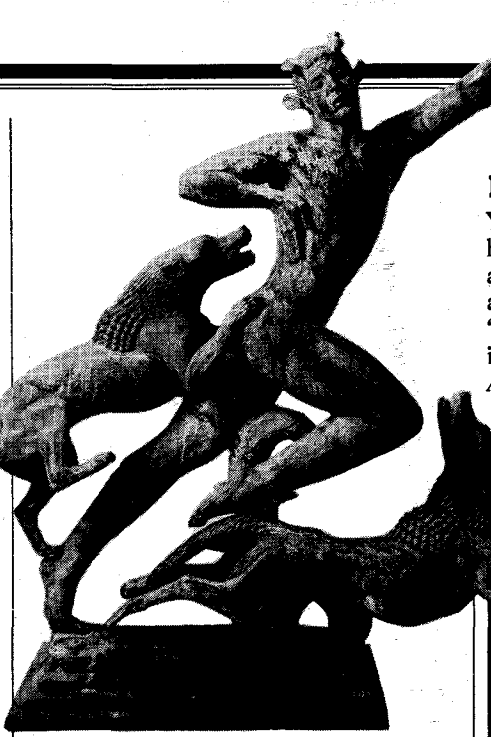
February 21 through March 2

S	M	T	W	T	F	S
	21	22	23	24	25	26
27	28	1	2			

The USA/Mobil Indoor Track and Field Championships will be broadcast live on Channel 13 February 25 at 9 P.M. The Fashion Institute of Technology, at 227 West 27th Street, has an exhibition of works by the fabulous Erté March 1 through 26. Max van Egmond sings Schubert's *Die Winterreise* at Merkin Concert Hall February 28 at 8 P.M.

Age Cannot Wither

Chris Connor, one of the jazz legends of the Stan Kenton band, holds forth at Marty's through March 5, offering the songs that made her famous, plus a sprinkling of new ones.



Three Faces

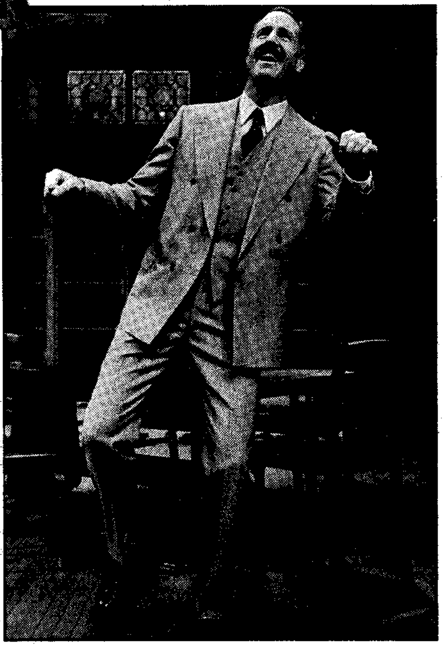
Ruppert's, at 93rd Street and Third Avenue, features Al Rosa (with mustache), who plays guitar at Sunday brunch, and Dan Riddle and Richard Kaplan (in the bow tie), who play piano on Wednesdays and Thursdays, respectively.

Waters Music

Ethel Waters lives again in *Miss Waters, to You,* an AMAS Repertory musical opening February 24 and starring, from left to right, Yolanda Graves, Mary Louise, and Melodee Savage.

Hounds of Fate

You may not realize it, but our fair city houses the Dog Museum of America. It's at 51 Madison Avenue, near 27th Street, and until June 3 has an exhibition, "Fidos and Heroes in Bronze," including the statue at left, called *Actaeon,* by Paul Manship.



Scholarly Delight

Remak Ramsay plays a bumbling professor in Simon Gray's new play, *Quartermaine's Terms.* The play was a critical success in its Long Wharf production, and opens February 24 at Playhouse 91.

Photographs: top right, Bill Carter; bottom right, JWL.

New York

Sentencing Madness

By Nicholas Pileggi

Same crime, different time—is there a better way?

A 68-YEAR-OLD UPSTATE FARMHAND was recently sentenced to four years in Attica after he failed to return a rented car in Albion. At about the same time in Brooklyn, a 56-year-old professional car thief got five years' probation after being caught on a Brooklyn pier with six hot cars that were about to be shipped to Barbados.

Jean Harris went to prison for fifteen years to life after being found guilty of murdering her lover, Dr. Herman Tarnower. Carolyn Tiedemann, who pleaded guilty to killing her lover under remarkably similar circumstances, was eligible for parole after serving three years in prison.

Louis DeRosa, a 27-year-old Long Island man, was sentenced last month to fifteen years to life in prison after being convicted of selling cocaine to an undercover cop. James Martin, 21, received a 15-to-30-year sentence as the ringleader of a five-man gang that pleaded guilty to 817 counts of rape and robbery in a weekend binge that terrorized 125 people at two diners and a private home on Long Island last May. Martin and his gang had a total of 54 previous felony charges against them—though none of them had ever spent a day in a state prison.

"There's something the matter with a system when in one Queens courtroom a man convicted of a double killing can get 3 years' incarceration while, 50 feet down the corridor, in the next courtroom, the same defendant would have been sentenced to at least 25 years," said Queens D.A. John Santucci.

Wild disparities in punishments are hardly new or even startling, but recently around the country the sentencing debate has burgeoned with the crime rate. In New York, an assortment of officials from the governor's office, the Legislature, the courts, and the roster of district attorneys have agreed that a change is necessary—specifically a change that would create guaranteed and regular punishments for the same crime. But whether that will happen is far from certain. Sponsors of the reform are again learning that the criminal-justice system is a Dickensian disaster that doesn't lend itself to tinkering.

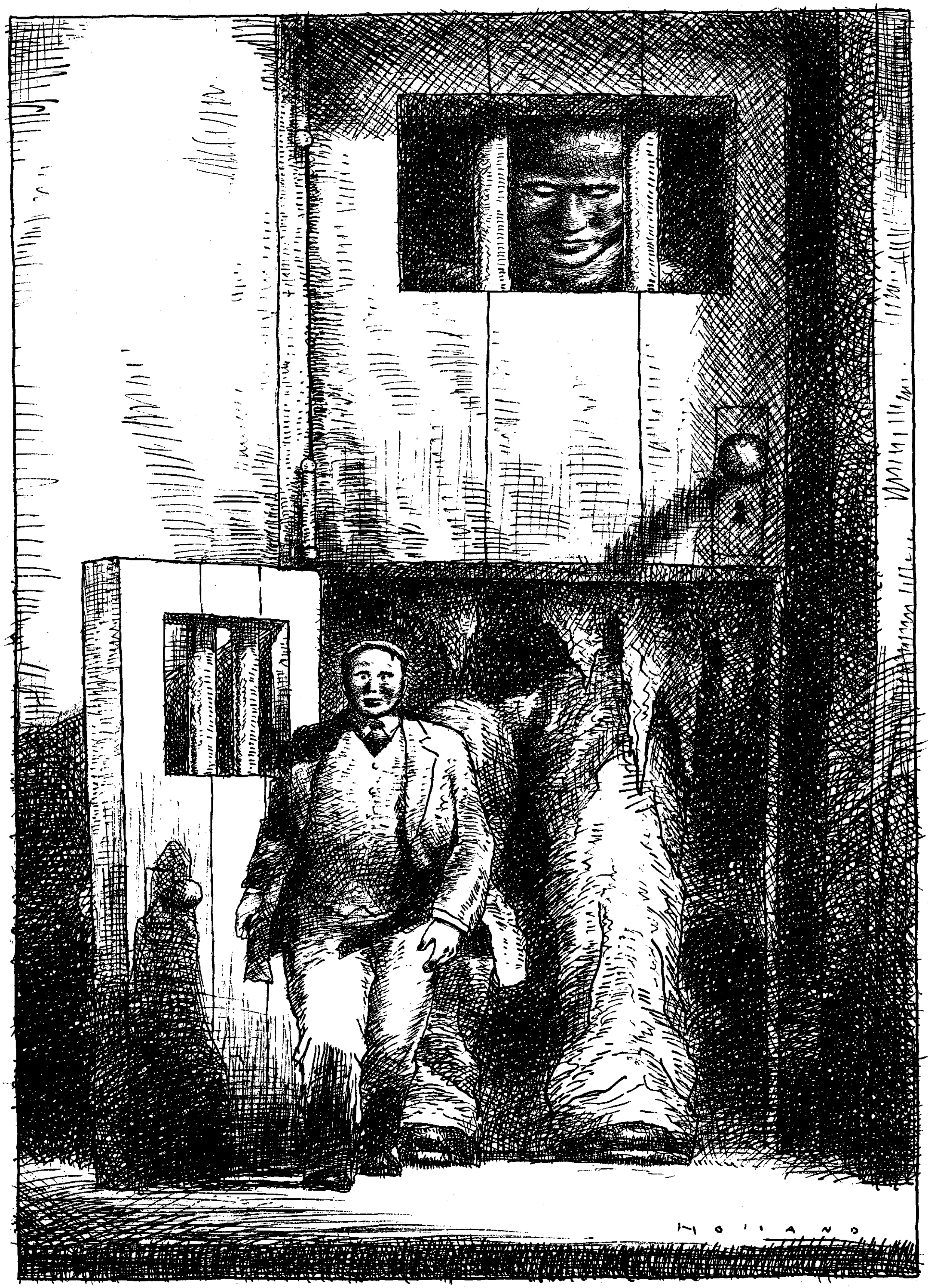
THE STATE'S CURRENT SYSTEM of punishment—called "indeterminate sentencing" because each sentence ranges between a minimum and a maximum depending upon a complex nest of factors—dates from the 1930s. It's based on a reform-minded theory that judges should be given the greatest possible latitude in sentencing to facilitate prisoner rehabilitation.

"There had once been the hope that we might have been able to make the punishment fit the criminal, rather than the crime," said City Corrections Commissioner Benjamin Ward. "Indeterminate sentencing was a noble experiment that failed."

In practice, here's how the "experiment" works today: After a defendant either pleads guilty to a crime or is convicted, he comes before a judge for sentencing. The judge can draw on several sources of information in meting out punishment. In most instances, he's either heard the testimony at the trial or participated in plea negotiations, so he knows the crime. In addition, the probation department furnishes a presentence report on the defendant's psychological history and on his background, family, and social history. (These reports are usually of limited value. They are the work of overburdened probation officers who rarely have time to gather the information to make sophisticated evaluations. Moreover, some of the most dangerous defendants have equally dangerous associates, and probation officers are understandably reluctant to poke too deeply into "motives" or "possibilities of rehabilitation." "You can get shot out there asking too many questions of these people," said one probation officer. "I use the phone.")

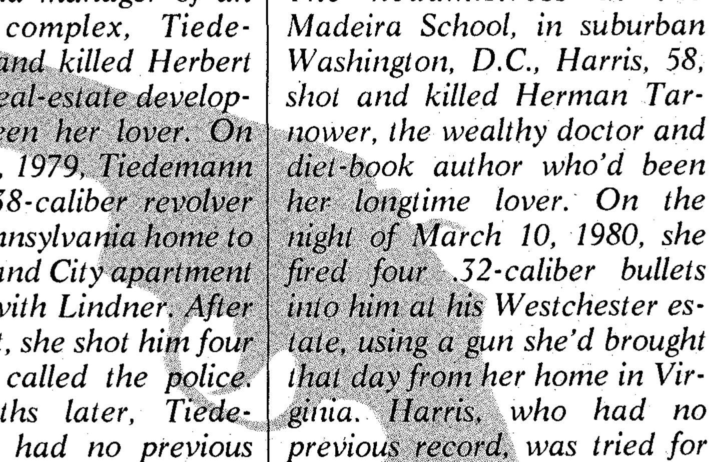
Armed with his knowledge of the case and the pre-sentence report, the judge then turns to the booklet that's the astrology chart of the system: the sentencing section of the penal code, a dense, confusing list of possible sentences based on the severity of the crime and

Illustration by Brad Holland.


HOLLAND

the record of the defendant. Most murders, drug sales, and repeat violent felonies rate mandatory sentences—a relatively recent innovation. But for almost all other crimes, the sentencing chart prescribes a minimum and a maximum prison sentence. Within those limits, a judge can impose whatever term he sees fit.

Even as a loose guideline, however, the sentencing chart is of questionable help. Over the years, it's been filled with footnotes, asterisks, and italicized exceptions to most of its own rules. Sometimes the results can be manipulated in bizarre ways. A murderer, for example, who happens to be a drug dealer can get lifetime probation by cooperating with authorities, while a murderer who didn't deal drugs has to go to prison. Sometimes the results are just ludicrous. The Legislature discovered in 1980 that a defendant who received consecutive sentences adding up to more than twenty years could get out sooner than one whose consecutive sentences totaled less than twenty years. Once again, the chart had to be amended.



Carolyn Tiedemann

A 38-year-old manager of an apartment complex, Tiedemann shot and killed Herbert Lindner, a real-estate developer who'd been her lover. On November 6, 1979, Tiedemann brought a .38-caliber revolver from her Pennsylvania home to the Long Island City apartment she shared with Lindner. After an argument, she shot him four times, then called the police. Seven months later, Tiedemann, who had no previous record, pleaded guilty to manslaughter in the first degree and was sentenced to three to nine years in prison. Her first bid for parole was denied last year. She comes up again in 1985.

3-9 YEARS

Jean Harris

The headmistress at the Madeira School, in suburban Washington, D.C., Harris, 58, shot and killed Herman Tarnower, the wealthy doctor and diet-book author who'd been her longtime lover. On the night of March 10, 1980, she fired four .32-caliber bullets into him at his Westchester estate, using a gun she'd brought that day from her home in Virginia. Harris, who had no previous record, was tried for murder in the second degree. The jury found her guilty in February 1981, and she received a mandatory fifteen-years-to-life sentence. She will be eligible for parole in 1996.

15 YEARS-LIFE

The final card in the sentencing process is played by the parole board, which reviews the prisoner's record after he's served the minimum time. The only point at which a prisoner's sentence is known with any certainty is when he gets the parole board's okay and he walks out of prison—and even then he could be sent back for a parole violation.

WITH THIS HODGEPODGE of rules and people running the system, it's not surprising that the same crime gets punished differently. But more than confusion is at work. The geographic location of the court, the wealth, race, age, and sex of the defendant, and the personality and ideology of the judge all can produce different sentences for the very same crime. The presence of the press may even make a difference. New York *Post* reporter Mike Pearl, who's covered the city's courts for nearly 30 years, said that judges frequently get tougher when a reporter is in court.

"They're afraid of looking too soft on crime, so they tend to clobber whoever is unlucky enough to come up for sentencing when the press is there," Pearl said. "Judges not only want to be perceived as tough on crime, but they love to get their names in the paper."

Nothing, however, injects more disparities into the system than plea bargaining. The criminal-justice system today is guided by an unspoken but unshakable commandment: Thou shalt not put the state through the cost and bother of a trial and lose. Any defendant who violates this rule can expect to find himself in prison for a long, long time.

For instance, had Jean Harris pleaded guilty to manslaughter, the way Carolyn Tiedemann did, she might have received a three-year minimum sentence, instead of a fifteen-year minimum. Had Louis DeRosa pleaded guilty to selling cocaine to the undercover cop, instead of denying his guilt and going to trial, he might have received the three-year minimum offered his co-defendants, instead of the fifteen-years-to-life term he faces.

The message is clear: Take a plea or take the time. Defendants know this, and the data bears out their reluctance to chance a trial, whether they've been wrongly accused or not. Last year, 16,827 persons accused of felonies in New York City pleaded guilty to reduced charges, while only 2,917 dared go to trial. (The caution is apparently justified, since fewer than one-third of those who faced a trial were acquitted.)

As a result of figures like these, only a fraction of the 28,743 inmates now serving time in state prisons are there for the crimes they actually committed.

"Today it's a crapshoot. It's Atlantic City. It's Wingo!" said defense attorney Andrew Vachss. "The prisoners I know do not connect the crime with the time. There's no uniformity. You cop a plea to one judge and you're walking home. You go before another judge for the same crime and you're looking at telephone numbers.

"Sentencing in the state is not only indeterminate, but even the indeterminate is indeterminate," Vachss said. "When you're facing 2 to 6 or 8⅓ to 25, you have no idea when you're coming out. It'll really depend upon the parole board and whether or not you can keep your nose clean in prison. Most prisoners I know would rather do the straight time. They'd rather know they have to do five, or ten. The straight way you know what you're getting and you can plan or plot.

"The parole-board determination of who gets out and when is based on data that is either nonexistent, fake, or lies," Vachss continued. "The prisoner doesn't tell the parole board the truth, the prosecutor sends along a page or two description of the crime, and there's a five-minute chicken-soup interview with a psychiatrist or social worker covering the rehabilitation mythology upon which the entire concept is legislatively based. Certainly, institutional behavior should not be the determining factor in whether or not to let the guy out. The ability to conform to the behavior pattern in Attica is not necessarily the guide best suited to the outside world."

FOUR YEARS AGO, A GUBERNAtorial committee headed by Manhattan D.A. Robert Morgenthau concluded that the indeterminate-sentencing system was a failure and should be abandoned. Among other things, the Morgenthau committee had asked 41 state judges to issue hypothetical sentences based on files of actual cases. One case involved a heroin addict who'd been convicted of first-degree robbery for mugging an elderly man at knifepoint. According to the file, the defendant was unemployed, lived with his pregnant wife, and had a minor criminal record. The 41 judges sentenced him to everything from the statutory minimum of 0 to 3 years in prison to the statutory maximum of 8⅓ to 25 years. In real life, he'd gotten zero to five years.

Despite the disparate sentences handed out around the state, Morgenthau thinks judges should have more influence on the system. “The problem with the current indeterminate system,” he said recently, “is that the judges really do not have control over the sentences they impose. The judge should make the decision, not the parole board. The judge should say what the sentence will be.

“Let's assume the parole board is the best imaginable,” Morgenthau continued. “You're still asking the board to determine when a prisoner is ready to be released. No one can do that. Practically every defendant we've seen who has shot a cop, for instance, has been on parole. I'd make it between 75 and 80 percent, and I suspect it's because they don't want to have to go back to prison.”

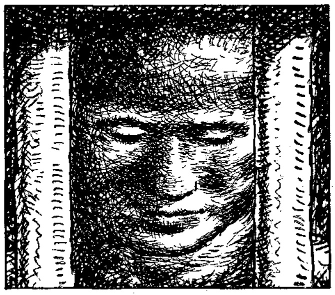
The final Morgenthau-committee report, which contained more than 500 pages of text, footnotes, and charts, concluded that the state's sentencing system was “neither just, effective, nor credible.” The report's major recommendation called for the creation of a sentencing commission that would set a relatively narrow range of sentences for each crime. This “flat time,” “fixed,” or “determinate” sentencing would replace the current system. And the sentences imposed would have to be served, though certain “good time” provisions would allow sentence reduction of up to 20 percent for good conduct in prison.

“For over five years, the Morgenthau committee as well as other commissions have been recommending replacement of New York's discredited indeterminate sentencing,” said Attorney General Robert Abrams recently. “These groups have all proposed systems of determinate sentences for all or some felony offenders that will ensure certainty, consistency, and uniform sentences for violent felony offenders who prey on the public.”

The various proposals aimed at eliminating disparities and/or increasing sentences have the support of a range of people besides Abrams, including state Chief Judge Lawrence Cooke and Governor Cuomo, who called for stiffer penalties just last week. Nonetheless, most proposals have languished because the Legislature won't give up the job of setting sentencing laws—but also won't do it itself.

“Determinate sentencing is a political hot potato,” said Thomas Reppetto, director of the Citizens Commission on Crime. “The legislators know that many of their constituents want them to set onerously severe penalties—two weeks in the electric chair for purse snatchers, for instance. But most of these legislators are lawyers and understand the unfairness of such passion. Still, they are also worried that if they give reasonable sentences for specific crimes, they will be challenged as ‘soft on crime’ by candidates in their home districts swearing to give purse snatchers three weeks in the electric chair and no chance of parole.”

In a test, 41 judges sentenced the same mugger to prison terms ranging from no time to as much as 25 years.



Reppetto may be correct. Assemblyman Melvin Miller, a Brooklyn Democrat, chairman of the powerful Codes Committee, still hasn't gotten around to dealing with the sentencing guidelines. Miller is reluctant to go along with the Morgenthau plan and have an independent body of judges, legislators, D.A.'s, and defense attorneys set the sentencing limits. While Miller agreed with much of the proposal, he argued that it would be “more appropriate that the Legislature debate and consider the proposed guidelines.” Four years after the plan came out, Miller and the Legislature are still debating.

BUT POLITICAL FINAGLING isn't the only thing holding up the plan. Expense is another. Most of the states that have adopted determinate-sentencing laws—California, Indiana, Maine, and Connecticut among them—report a marked increase in their prison populations. Prison beds cost money—as New York State officials are well aware.

In addition, a good number of people—some with years of experience in the criminal-justice system—are strongly opposed to saddling judges with strict sentencing rules.

“There is no way to program into the cold words of a statute all the nuances of each category of crime or the differences among individuals,” said Supreme Court Justice Burton Roberts, a former Bronx district attorney. “For example, a wino on the Bowery strikes his drinking buddy with a broomstick and steals his bottle of wine. He commits the crime of robbery in the first degree. A sixteen-year-old who has never been in trouble before threatens someone with brass knuckles in the park and steals a bike. He, too, commits the crime of robbery in the first degree. A hardened criminal with a lengthy record who holds up a

RAPE

William Sass

A 24-year-old Rensselaer County man, Sass was charged with the attempted murder and rape of a mother of three whom he had kidnapped, raped, and sodomized, and then stabbed 27 times in the neck, face, and chest. Sass, who had no previous record, was convicted in 1979 and received a three-to-eighteen-year sentence. Eligible for parole in 1982, he was denied release. He comes up again this year.

3-18 YEARS

John Whelan

Whelan, 22, of Saratoga County, accosted a young woman along a country road, dragged her into some shrubbery, and raped her. Although force was employed, Whelan did not use or display a weapon, and aside from the rape, the victim was not injured. Whelan, who had no previous convictions, was sentenced in 1980 to 8⅓ to 25 years in prison. He is out on bail while appealing his case.

8⅓-25 YEARS

bank with a submachine gun—shoots up the bank—and steals hundreds of thousands of dollars. He, too, commits the crime of robbery in the first degree.

"And no one in his right mind would advocate a similar sentence for each of these robbers. One of the cornerstones of a criminal-justice system is the utilization of judicial discretion."

The Morgenthau plan, Roberts added, would end up being designed by the Legislature—which is dependent upon "shifts in the wind of public opinion."

"The reason we have a judge is that he is the one person who is supposed to be evenhanded," said Robert Simels, a defense lawyer. "He alone is supposed to be objective. Everyone else is an adversary. Once you take away a judge's ability to let certain extenuating circumstances enter into his considerations, the original principle of the law is lost.

"The political pressure to do something about crime has pushed mandatory jail sentences for repeat offenders, certain drug cases, and some violent crimes, and these new laws have already limited the judge's discretion. The proposed determinate-sentencing rules will only fill up our jails and, ironically, give us even less justice than we have now."

Edward Hammock, chairman of the state parole board, said the real problem is the proliferation of plea bargaining—and determinate sentencing would be a "cosmetic" solution at best. "The unfortunate thing is that if we go for it in New York, the people will lose. Indeterminate sentences depended upon rehabilitation, and now that rehabilitation does not work, the notion is that indeterminate sentencing doesn't work.

'Fixed sentences would only fill up our jails and give us even less justice than now,' said a lawyer.

"What it actually does is provide for a review of minimum sentences agreed to by judges, defendants, and prosecutors. After their minimum sentence has been served, the inmates come before the parole board and 68 percent are denied on their first appearance. Forty percent are never paroled. We use a series of guidelines of salient factors, including the seriousness of the offense—not the plea-bargained crime the inmate didn't commit—as well as the inmate's entire criminal history.

"For instance, we get a grand-larceny-auto inmate who is doing one to three and he has no previous record, and he's usually out after his first appearance. The next guy walks in and he, too, has a grand-larceny auto, except he's been given two and a third to seven. When we open the envelope, we find that he pleaded to the larceny but he was really an armed robber with a violent-offender history. The prosecution's case was so weak they had to plead the guy down. When he comes before us, I can assure you he stays in prison. If there's a problem, it's that the sentences are too light because the cops and D.A.'s can't make their cases stick. Remember, 68 percent of those sentenced to state prison get five years or less, and 88 percent get a nine-year top. If the sentences are light, it's because of the pleas being accepted, not because we're letting anyone out we shouldn't."

THERE ARE EVEN SOME OFFICIALS who see the determinate-sentencing proposals as a sham, a red herring dragged before the public to draw attention from the fact that the criminal-justice system is in a state of collapse.

"The entire debate is an exercise in irrelevancy," said State Senator Ralph Marino, the Republican chairman of the Select Committee on Crime. "The state is simply overwhelmed. Our prisons are at 113 percent of capacity. The state spends $2 billion a year on crime prevention, apprehension, enforcement, and detention, with local governments spending an equal amount. New York City spends $900 million on its police department alone. How much do we really want to spend on crime? How much is the state willing to spend?

"Arguments about determinate sentences versus indeterminate sentences are a lot easier to deal with than the kinds of figures we came up with that showed in 1981 there were 362,771 major felonies reported in the city. There were 56,642 arrests for only a fraction of those crimes, and of those arrested only 13,969 were indicted. Of those indictments, there were 10,877 convictions, either by plea bargaining or trial, but of those convicted, somehow only 6,387 wound up in prison.

"With that kind of slippage," Marino said, "how can we be worried about what we do with the smallest end of the funnel?"

Nevertheless, with crime very much on people's minds, the determinate-sentencing proposal isn't likely to go away. This session, the Legislature will probably consider the issue again—though passage is considered doubtful. And while the measure is being argued, the criminal-justice system will carry on as always. The judges will continue to press to move cases through their courts. The prosecutors will push for guilty pleas. Probation and parole will try to keep up with their case loads and lobby to stay in business. And the state prisons will continue to burst with mostly young men who see no connection whatever between the crime they committed and the sentences they are serving. ▬

George Matthew

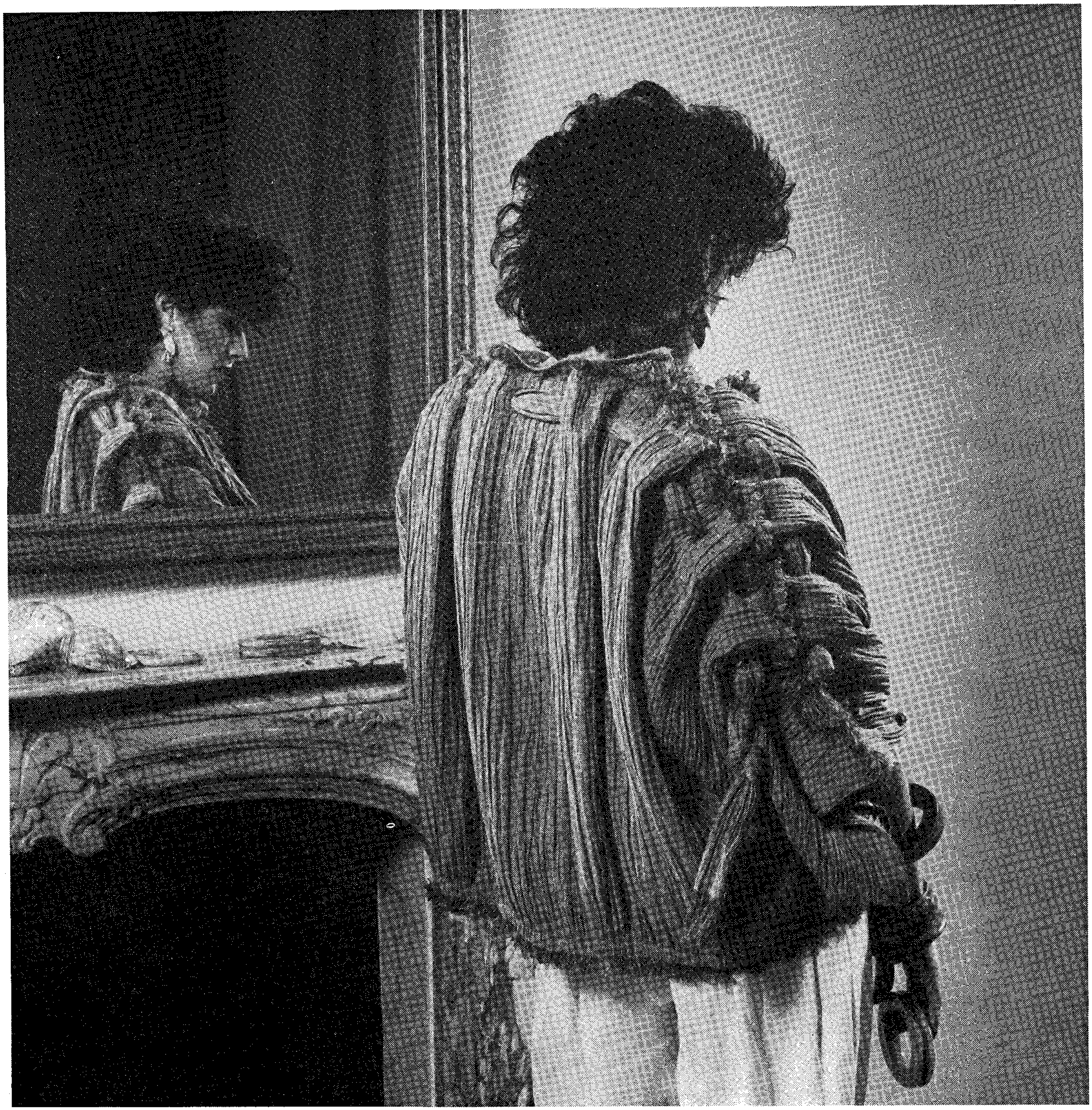
The 56-year-old professional car thief pleaded guilty to criminal possession of stolen property in 1979 after being found on a Brooklyn pier with six stolen cars. He was suspected of being part of a ring that may have sent up to 72 cars to the West Indies in two years. Matthew, who had a previous conviction for petit larceny and possession of a gun, received five years' probation in Brooklyn Supreme Court.

PROBATION

Benjamin Mower

An upstate farmhand, he was arrested for failing to return a rented car in Albion in 1979. After pleading guilty to grand larceny in the second degree, Mower, 68, who had a previous record for minor offenses, was sentenced by an Orleans County court to four years in Attica. Prison officials found he had serious health problems. He was paroled in August 1980 after serving one year, and he died seven months later.

4 YEARS



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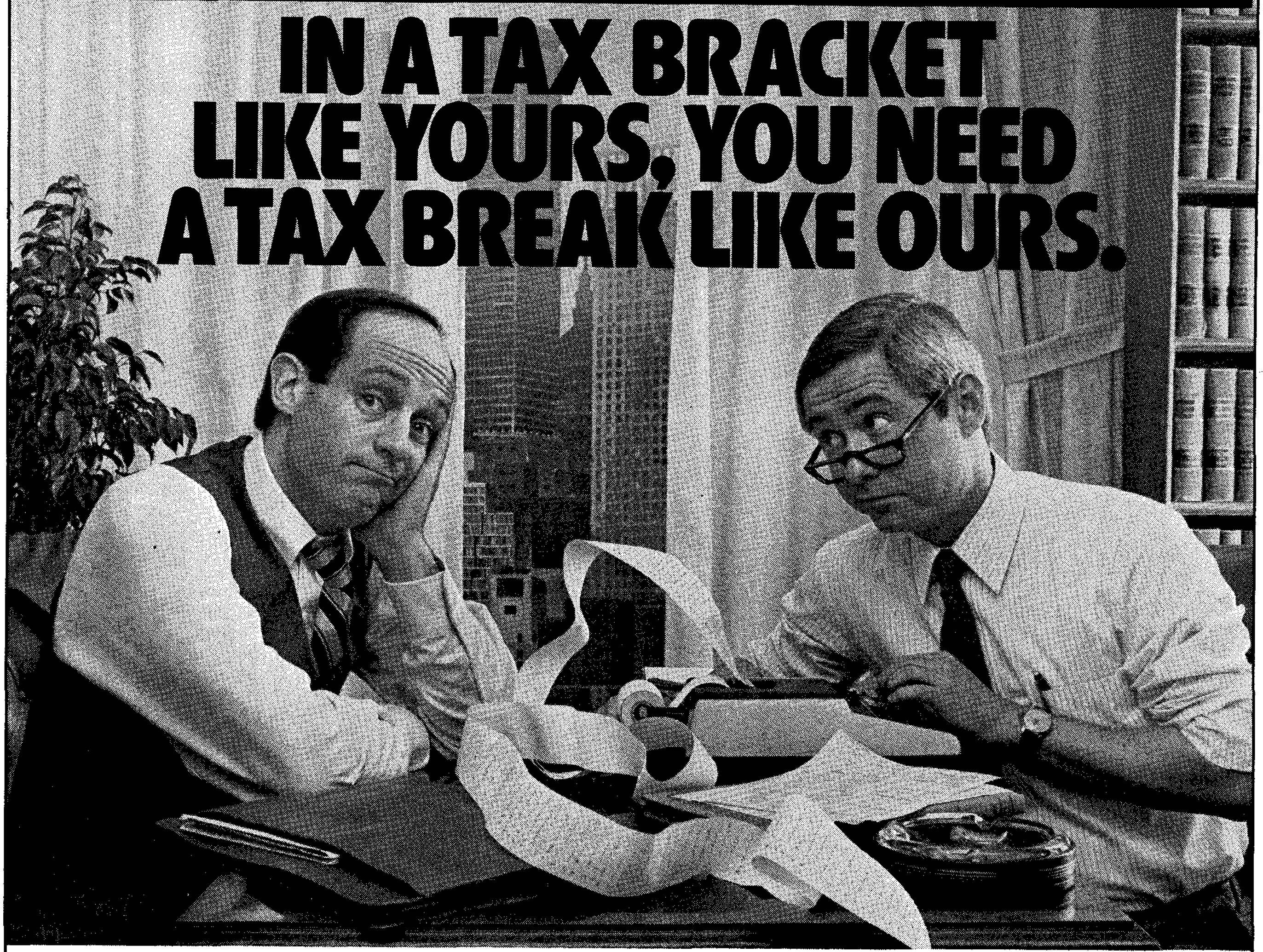
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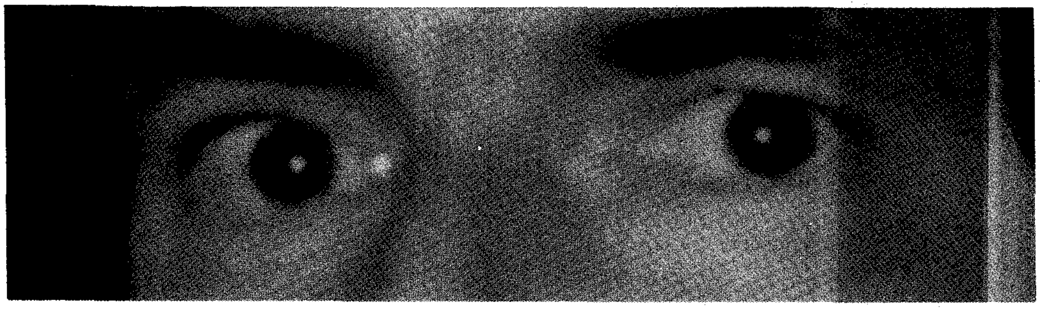
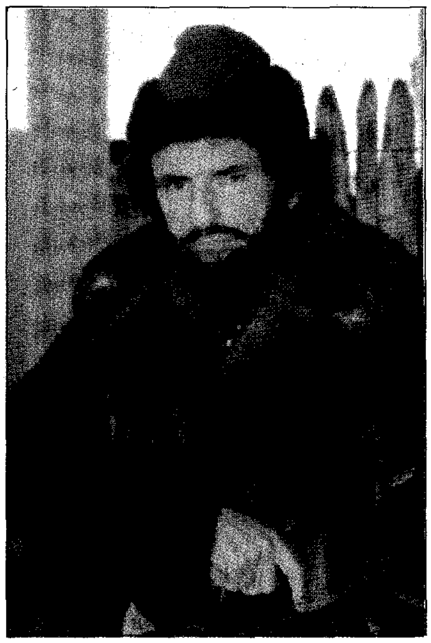


The Real Authors Of Jerzy Kosinski's Books

The controversy over whether Jerzy Kosinski actually wrote the ten books attributed to him is the sensation of the literary season. It has involved the *Village Voice,* the New York *Times, Newsweek,* and dozens of newspapers here and abroad. Now the issue can be put to rest. *New York* Magazine has got hold of exclusive photographs and biographical data on the real authors of Kosinski's books. Somehow, Patrick Domostroy, George Lewinkopf, Nikodem Niskisko, Jurek Sulkin, Vladimir Boris, Arthur Duffy, Jerry Levanter, Ricardo Costeiro, and Marcello Schwartz share an uncanny ability to write in a style the world has long recognized as Kosinski's. Case closed.

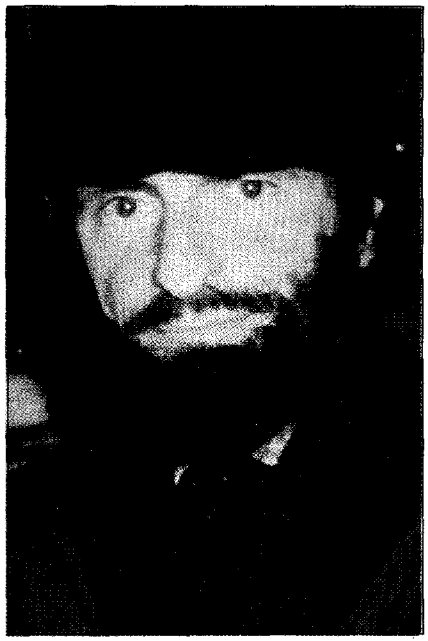
PATRICK DOMOSTROY

Joseph Novak was a pen name Kosinski used for The Future Is Ours, Comrade *and* No Third Path, *his two nonfiction works, but it was Patrick Domostroy who researched and wrote them shortly after Kosinski's enrollment at Columbia University. Domostroy, a burnt-out composer of Eastern European origin, worked as a pianist accompanying the Russian-émigré gospel singers who, on the C.I.A.-sponsored programs of Voice of America, Radio Liberty, and Radio Free Europe, routinely prayed for a pogrom of the Bolsheviks.*



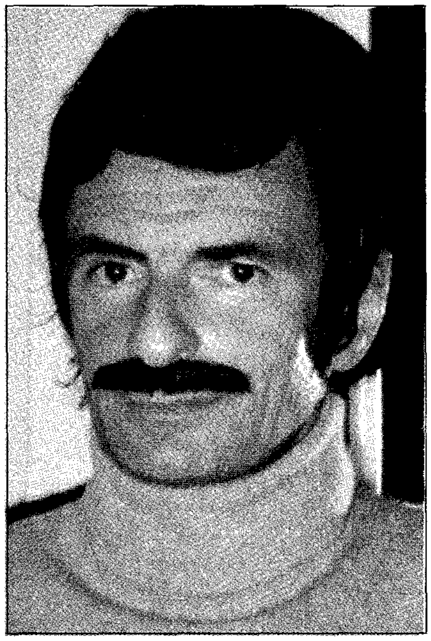
GEORGE LEWINKOPF

The Painted Bird *was actually written in English by one George Lewinkopf, a Polish Jew from Lodz, with whom Kosinski met during the war and with whom for an unclear reason he has identified ever since. Until he arrived in the United States, on December 20, 1957, Lewinkopf was, like Kosinski, an assistant professor at the Polish Academy of Sciences studying for years the sociology of American family life, which forced him to read and write in English like a native, though retaining his Polish accent in an obvious imitation of Joseph Conrad.*



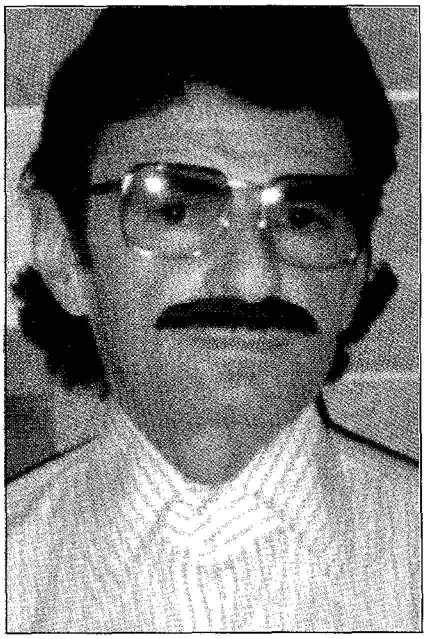
NIKODEM NISKISKO

Steps, *Kosinski's National Book Award–winning novel, was written for him by Nikodem Niskisko, a writer-photographer for years known in the S&M scene of New York as the "existential cowboy." A sexually schizoid personality, Niskisko received the Guggenheim for his research on the benefits of sleeping twice a day.*



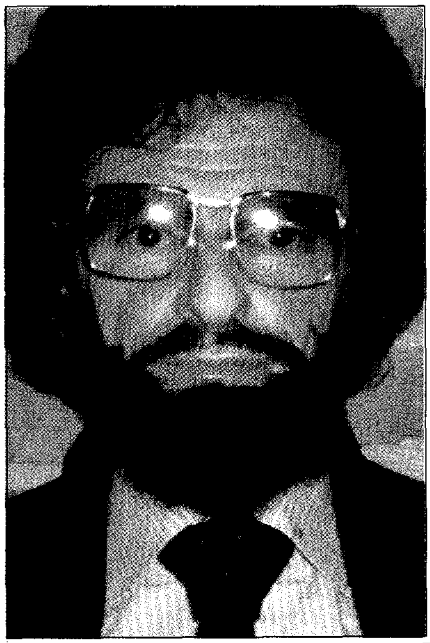
JUREK SULKIN

Rumored to be plagiarized from several European novels whose vicious, driven, and greedy characters make it to the top through blackmail, extortion, frame-up, and murder, Being There *was written for Kosinski by Jurek Sulkin, a professor of English at the Yale School of Drama who, to camouflage the plagiarism, turned the character into a saintly American vidiot, unwittingly creating an entirely original work and film by the same name.*



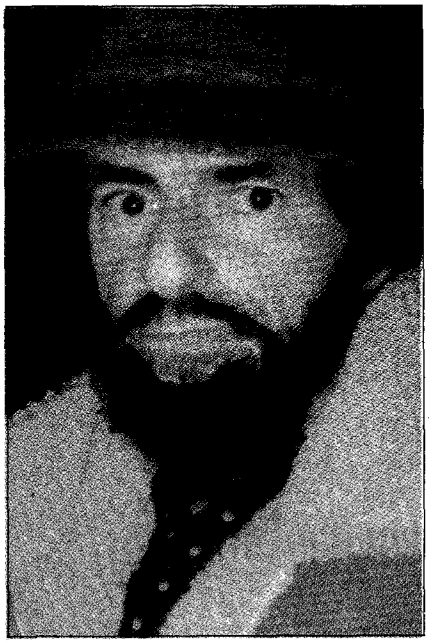
VLADIMIR BORIS

It was Vladimir Boris, the owner of Boris Sandals repair shop, who wrote The Devil Tree *for Kosinski while designing his polo boots for him. Asked about the size of his literary contribution to Kosinski, Boris said, "It's from heel to toe my book," but pleaded not to be quoted.*



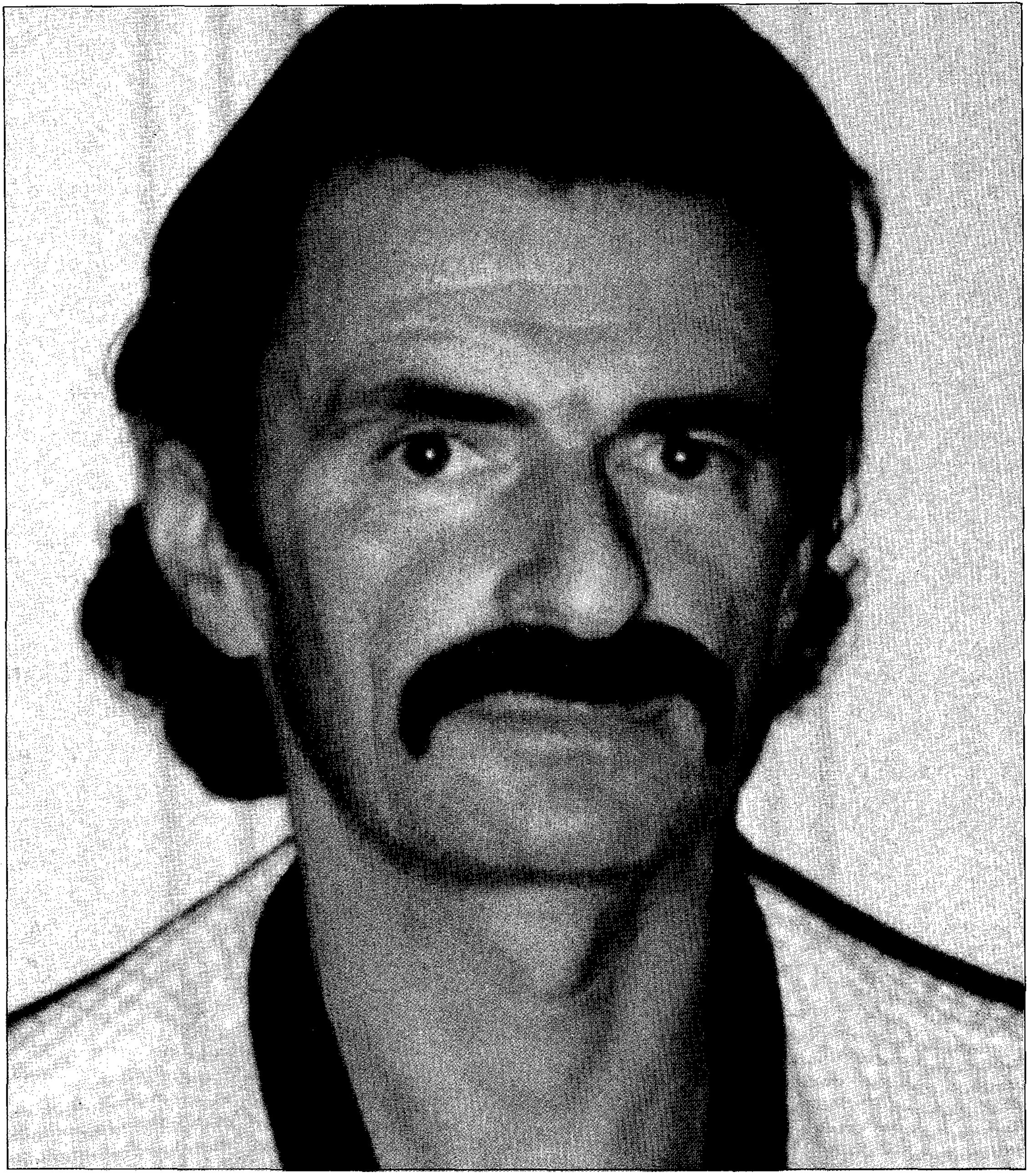
ARTHUR DUFFY

According to off-the-record sources, Arthur Duffy, a New York–based free-lance line editor who "has been in the C.I.A. pocket on a string that for twenty years they have never pulled," wrote Cockpit *for Kosinski to force the agency's hand in, finally pulling the string.*



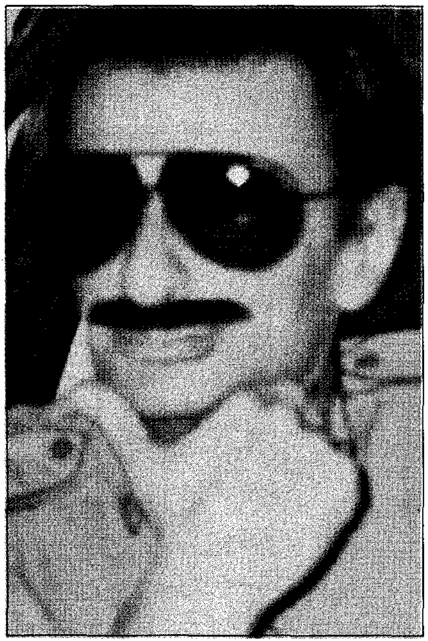
JERRY LEVANTER

Jerry Levanter, a small investor and an avowed devotee of Jacques Monod's Chance and Necessity, *wrote* Blind Date, *but didn't deem it necessary to chance it under his own name. Kosinski chanced it.*



RICARDO COSTEIRO

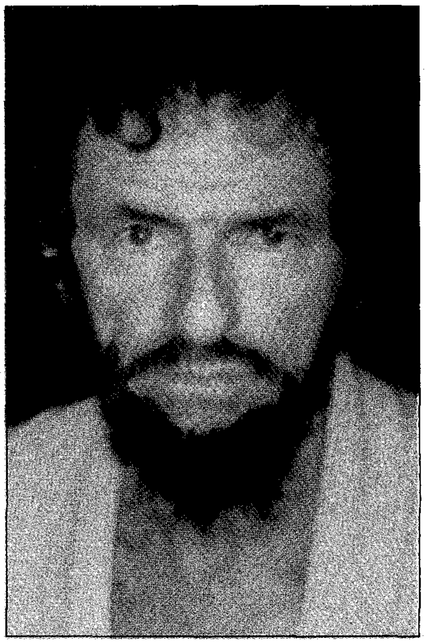
Ricardo Costeiro, an Argentinean drama critic exiled to New York by the macho junta because he is gay, wrote Passion Play *in the typically Polish Latinate style even though, as he confessed in many of his love letters to the Pole, he was at the time "so sick and on drugs that he couldn't tell the difference between sugar and salt."*



MARCELLO SCHWARTZ

Marcello Schwartz, a rock musician and currently a waiter at Marylou's, Kosinski's favorite hangout, wrote Pinball *for Kosinski. The idea for the novel came to Schwartz one summer when, serving Kosinski a Cuba libre, he spotted an invisible-ink tattoo on the Pole's right hand. It was a little song from* Ulysses:

"I am the boy
That can enjoy
Invisibility."



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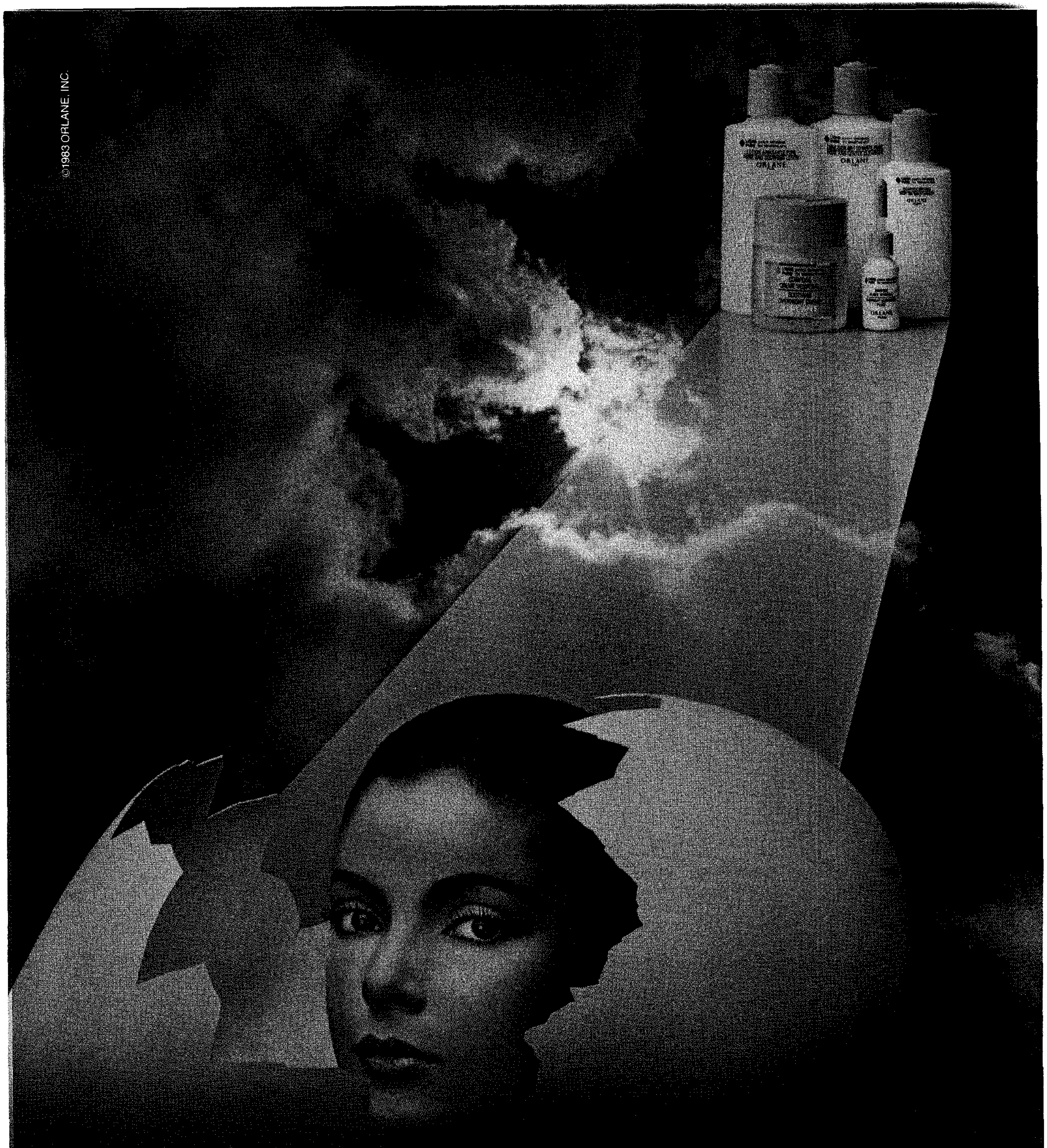

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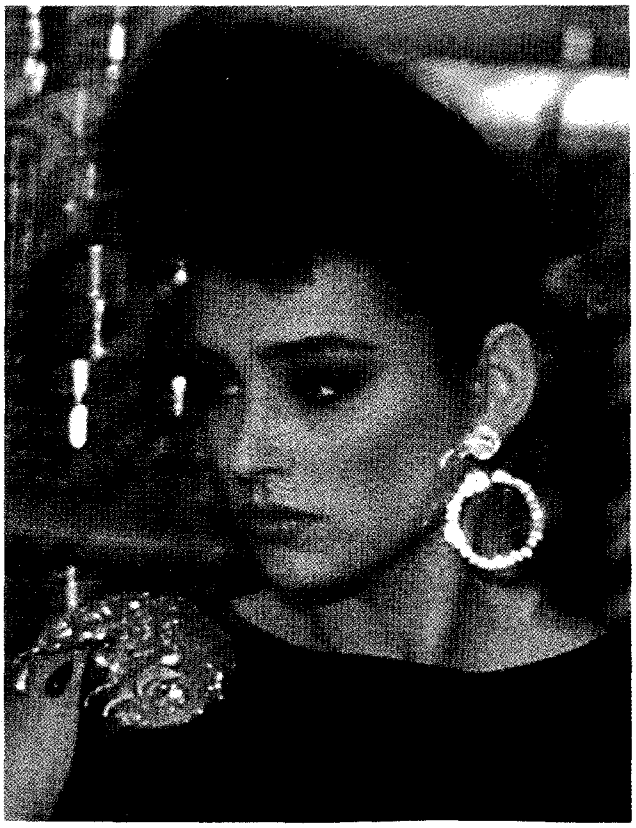
SPRING FASHION '83

METROPOLITAN LIFE

BY
ANNA WINTOUR

PHOTOGRAPHED
BY TOSCANI

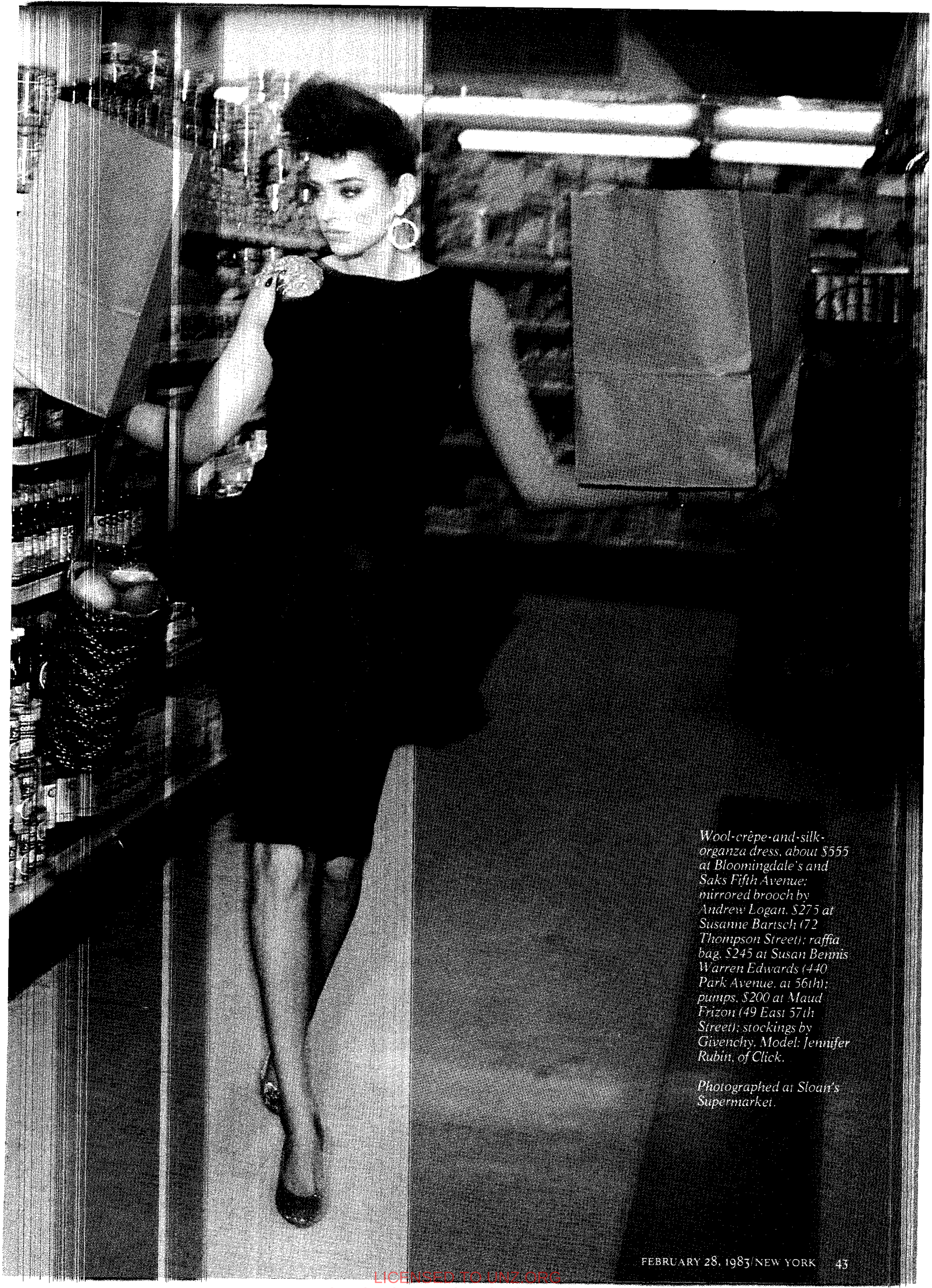


IT'S AS OLD, AND AS new, as spring itself, and it's the biggest news of the spring collections. It's the dress, emerging from winter's heavy layers, the tops and bottoms, bits and pieces of the past to offer a new freedom from the tyranny of multiple choices and cluttered closets. Best of all, it works for any life-style. For while the basic theme couldn't be simpler, the variations on it—from a cotton shirtwaist to an organza "after five"—are as diverse as the designers themselves. Answering the question "What shall I wear today?" has never been easier. What you should wear today is a dress.

Fashion associates:
Georgia Gunn and
Laurie Schechter.

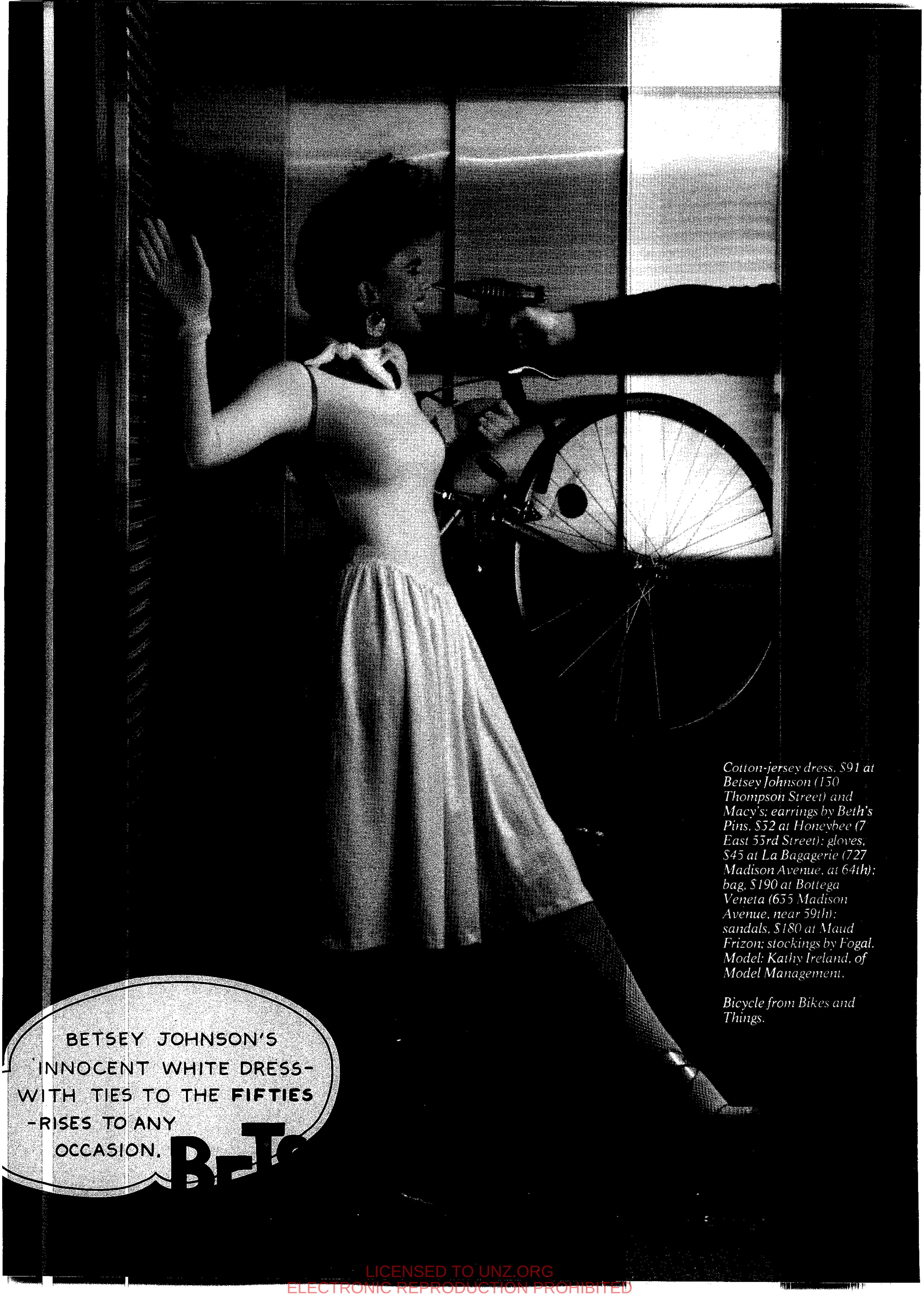
Hair: Sam McKnight for
Daniel Galvin.
Makeup: François Nars.

OSCAR
DE LA RENTA bags the little black dress
with a big black bow and a flirtatious flounce.



Wool-crêpe-and-silk-organza dress, about $555 at Bloomingdale's and Saks Fifth Avenue; mirrored brooch by Andrew Logan, $275 at Susanne Bartsch (72 Thompson Street); raffia bag, $245 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th); pumps, $200 at Maud Frizon (49 East 57th Street); stockings by Givenchy. Model: Jennifer Rubin, of Click.

Photographed at Sloan's Supermarket.

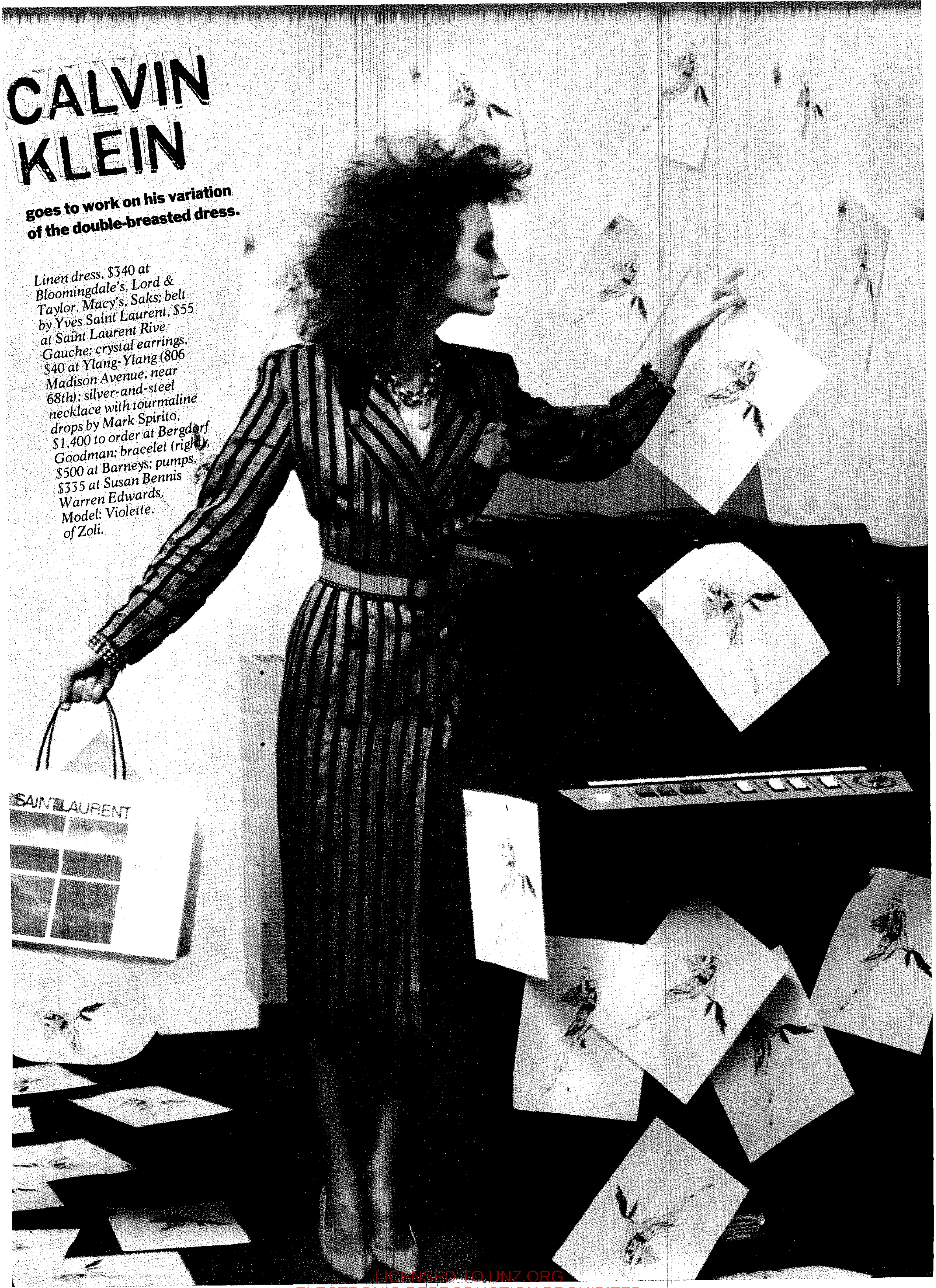

BETSEY JOHNSON'S INNOCENT WHITE DRESS—WITH TIES TO THE FIFTIES—RISES TO ANY OCCASION.

Cotton-jersey dress, $91 at Betsey Johnson (130 Thompson Street) and Macy's; earrings by Beth's Pins, $32 at Honeybee (7 East 53rd Street); gloves, $45 at La Bagagerie (727 Madison Avenue, at 64th); bag, $190 at Bottega Veneta (635 Madison Avenue, near 59th); sandals, $180 at Maud Frizon; stockings by Fogal. Model: Kathy Ireland, of Model Management.

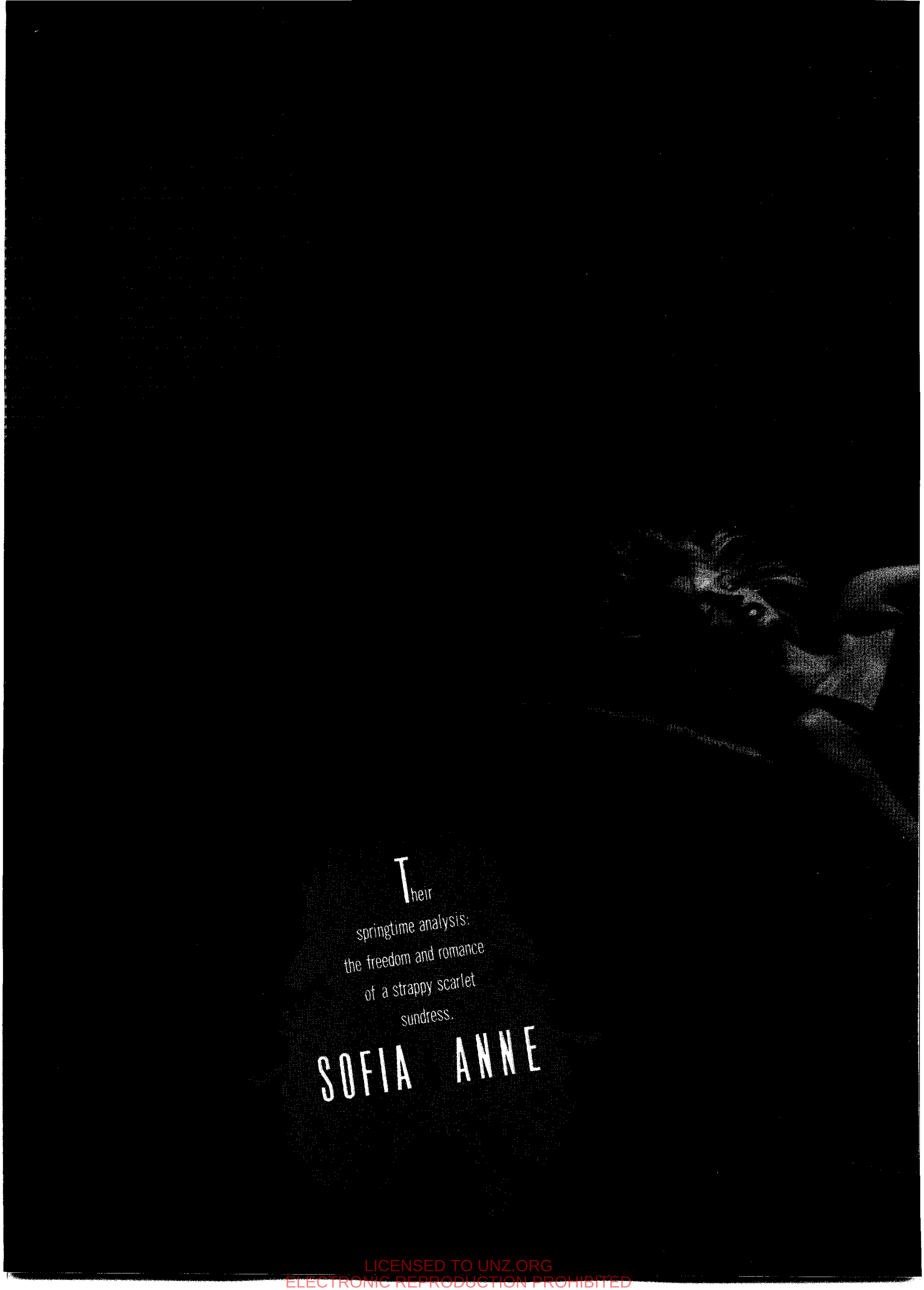
Bicycle from Bikes and Things.

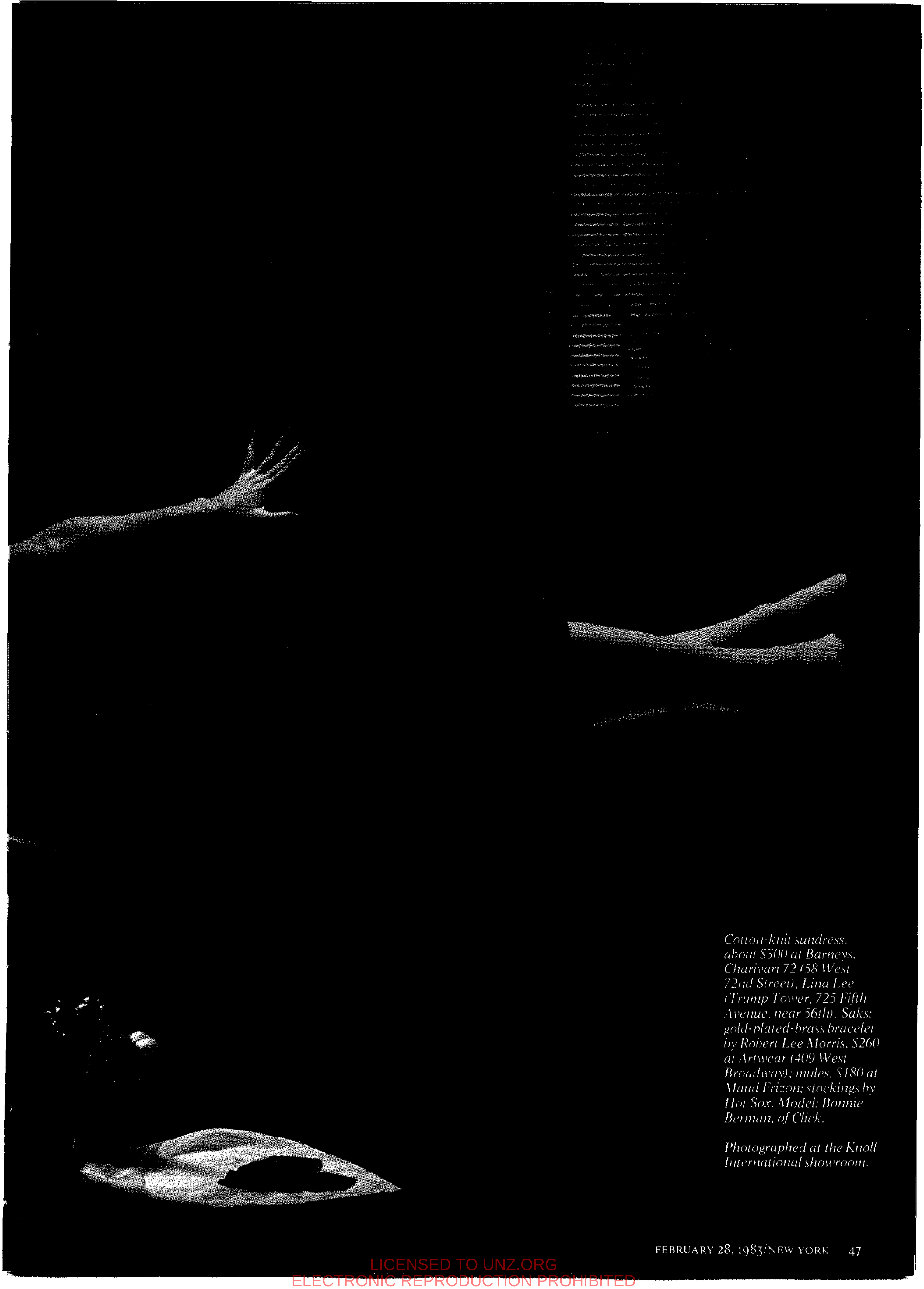
CALVIN KLEIN

goes to work on his variation of the double-breasted dress.



Linen dress, $340 at Bloomingdale's, Lord & Taylor, Macy's, Saks; belt by Yves Saint Laurent, $55 at Saint Laurent Rive Gauche; crystal earrings, $40 at Ylang-Ylang (806 Madison Avenue, near 68th); silver-and-steel necklace with tourmaline drops by Mark Spirito, $1,400 to order at Bergdorf Goodman; bracelet (right), $500 at Barneys; pumps, $335 at Susan Bennis Warren Edwards. Model: Violette, of Zoli.


Their springtime analysis: the freedom and romance of a strappy scarlet sundress.
SOFIA ANNE



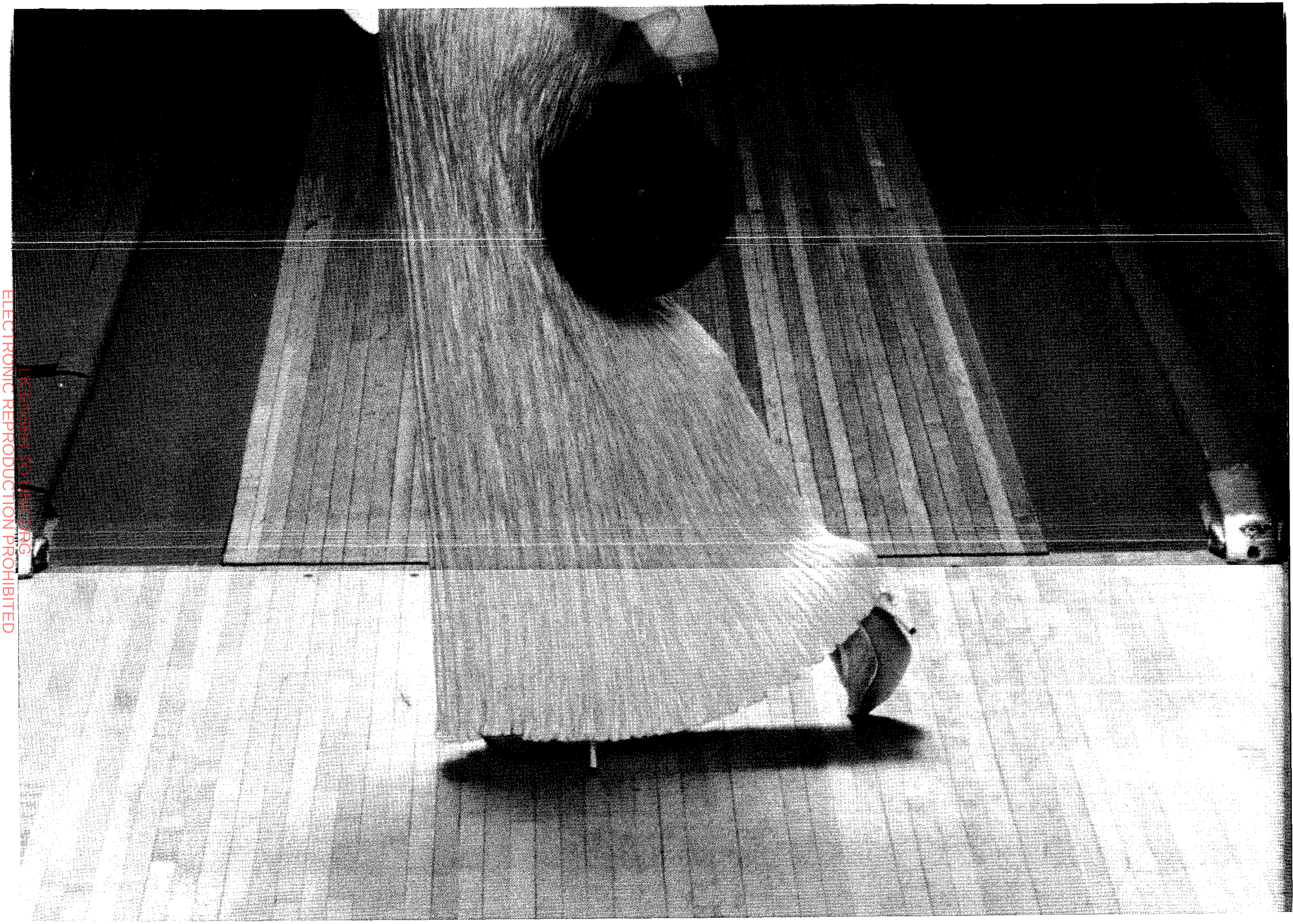
Cotton-knit sundress, about $500 at Barneys, Charivari 72 (58 West 72nd Street), Lina Lee (Trump Tower, 725 Fifth Avenue, near 56th), Saks; gold-plated-brass bracelet by Robert Lee Morris, $260 at Artwear (409 West Broadway); mules, $180 at Maud Frizon; stockings by Hot Sox. Model: Bonnie Berman, of Click.

Photographed at the Knoll International showroom.

Mary McFadden is dressed for the ball.

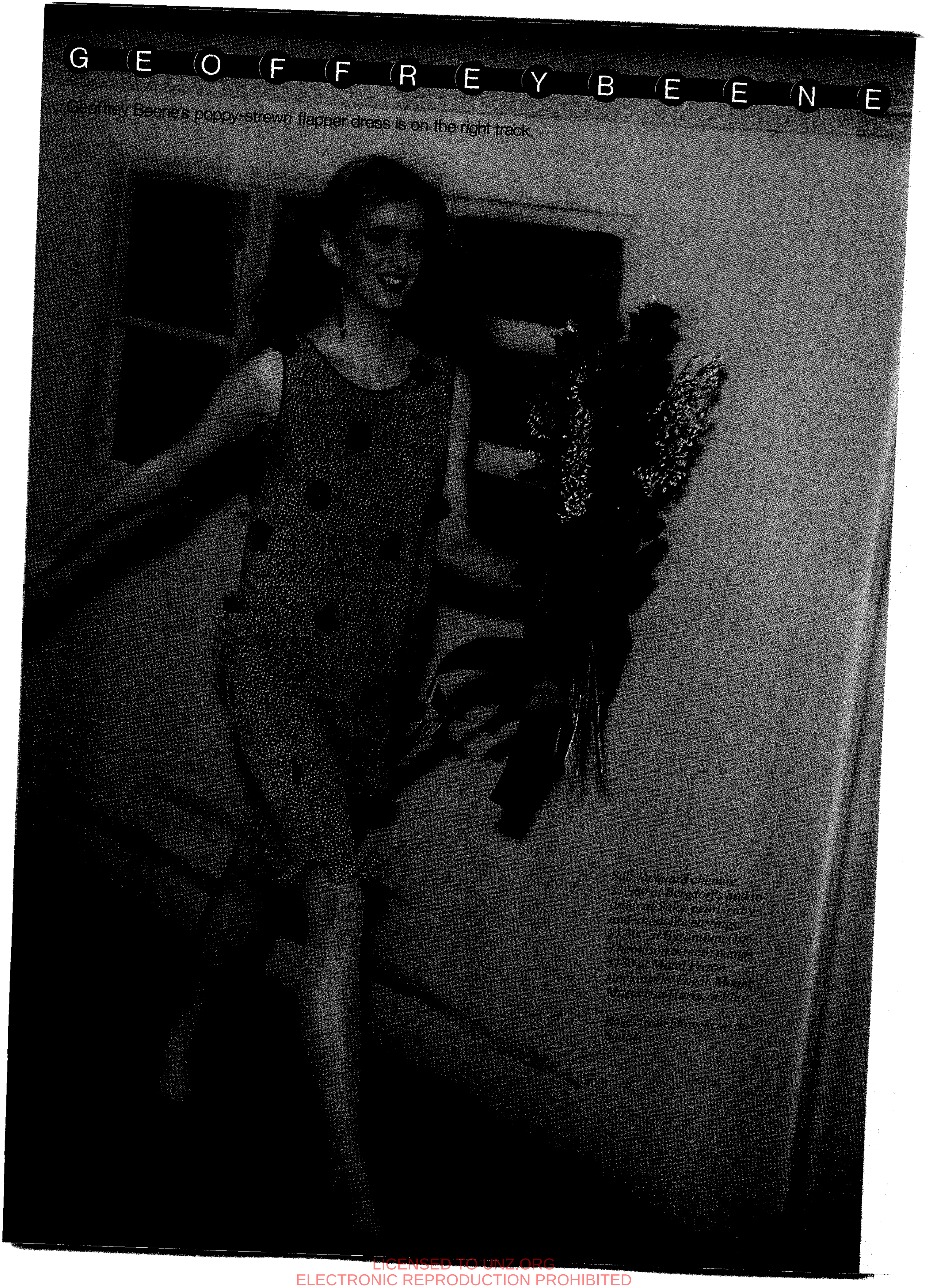
Silk and organza dress, about $1,790 at Bloomingdale's and Saks; crystal earrings, $180, and bracelets, $560 each, by Jessica Rose, at Artwear; pumps, $525 at Susan Bennis Warren Edwards. Model: Suzy Amis, of Elite.

Photographed at Bowlmor Lanes.



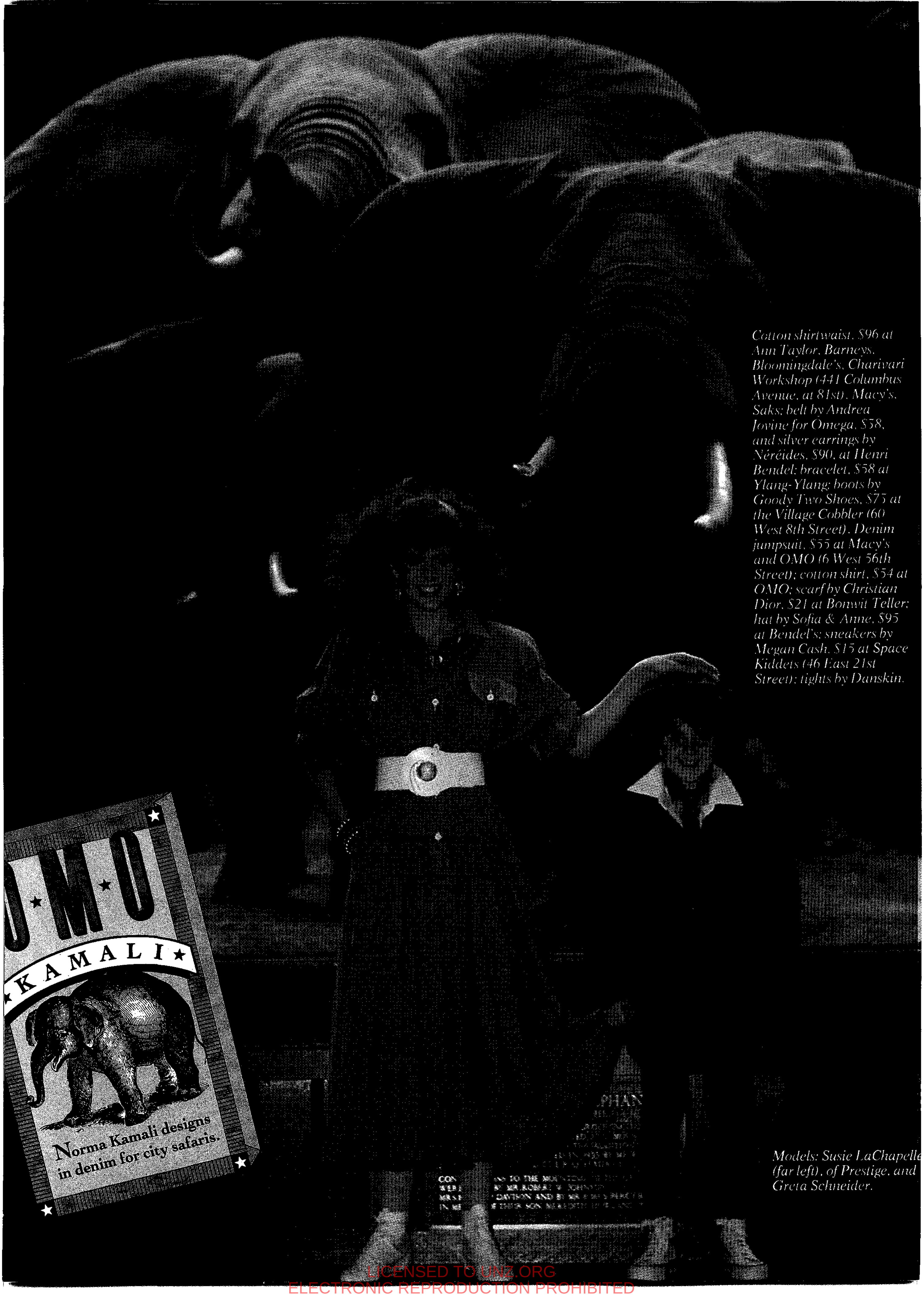
GEOFFREY BEENE

Geoffrey Beene's poppy-strewn flapper dress is on the right track.



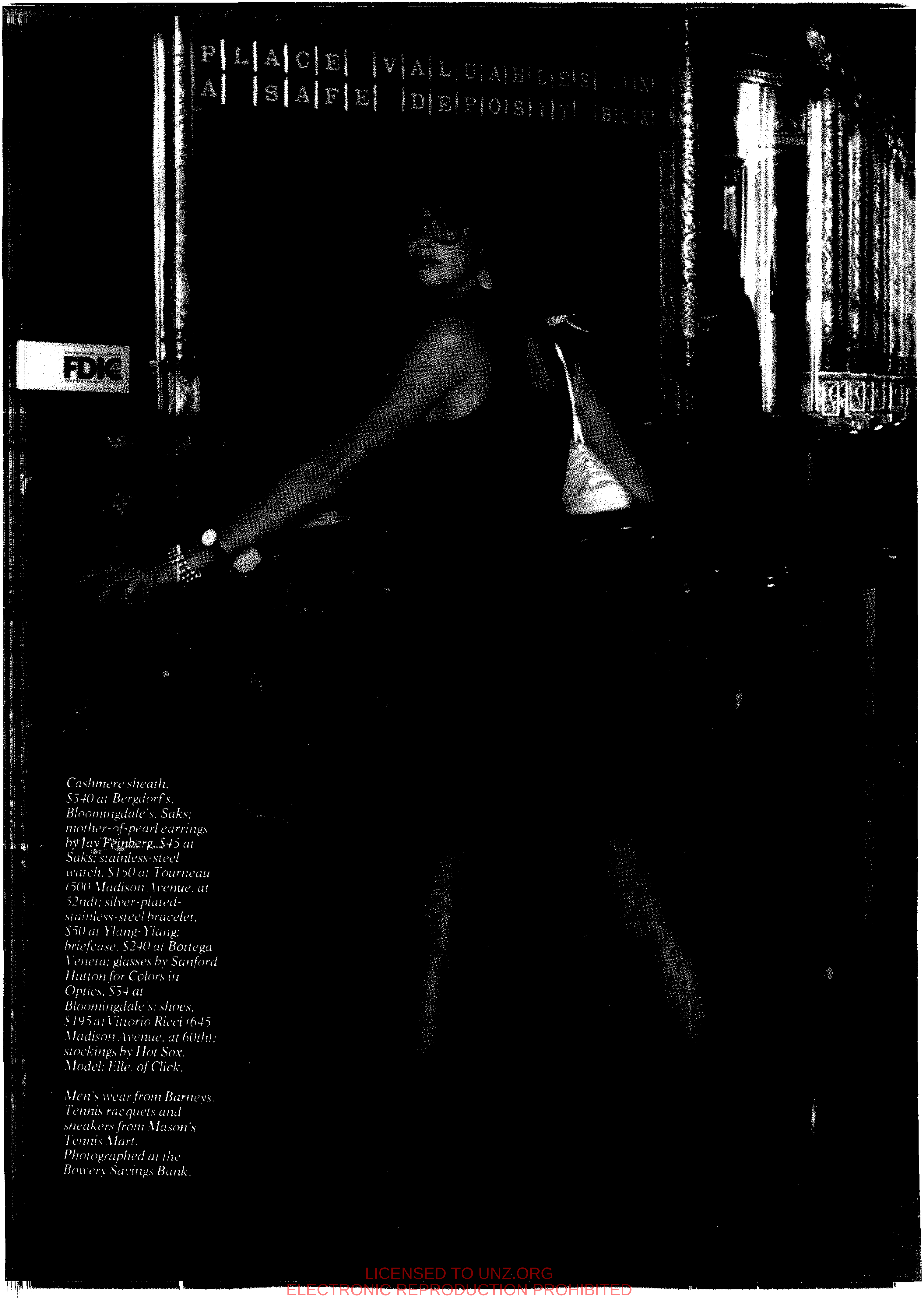
Silk-jacquard chemise $1,980 at Bergdorf's and to order at Saks; pearl-ruby-and-rhodolite earrings $1,500 at Byzantium (105 Thompson Street); pumps $180 at Maud Frizon. Stockings by Fogal. Model: Maud van Harte, of Elite.

Roses from Flowers on the Square.


O·M·O
★ KAMALI ★
Norma Kamali designs in denim for city safaris.

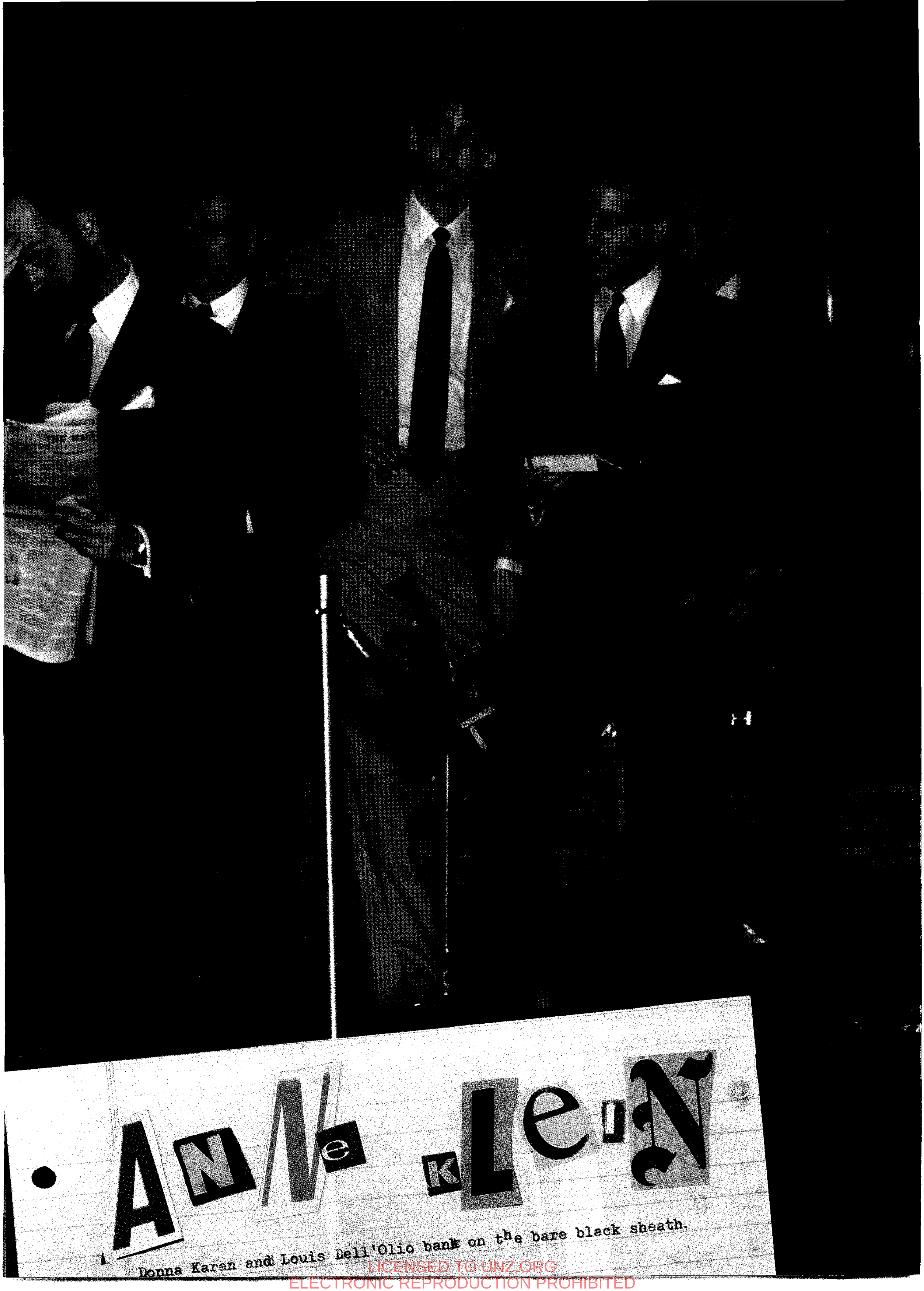
Cotton shirtwaist, $96 at Ann Taylor, Barneys, Bloomingdale's, Charivari Workshop (441 Columbus Avenue, at 81st), Macy's, Saks; belt by Andrea Jovine for Omega, $58, and silver earrings by Néréides, $90, at Henri Bendel; bracelet, $58 at Ylang-Ylang; boots by Goody Two Shoes, $75 at the Village Cobbler (60 West 8th Street). Denim jumpsuit, $55 at Macy's and OMO (6 West 56th Street); cotton shirt, $54 at OMO; scarf by Christian Dior, $21 at Bonwit Teller; hat by Sofia & Anne, $95 at Bendel's; sneakers by Megan Cash, $15 at Space Kiddets (46 East 21st Street); tights by Danskin.

Models: Susie LaChapell (far left), of Prestige, and Greta Schneider.

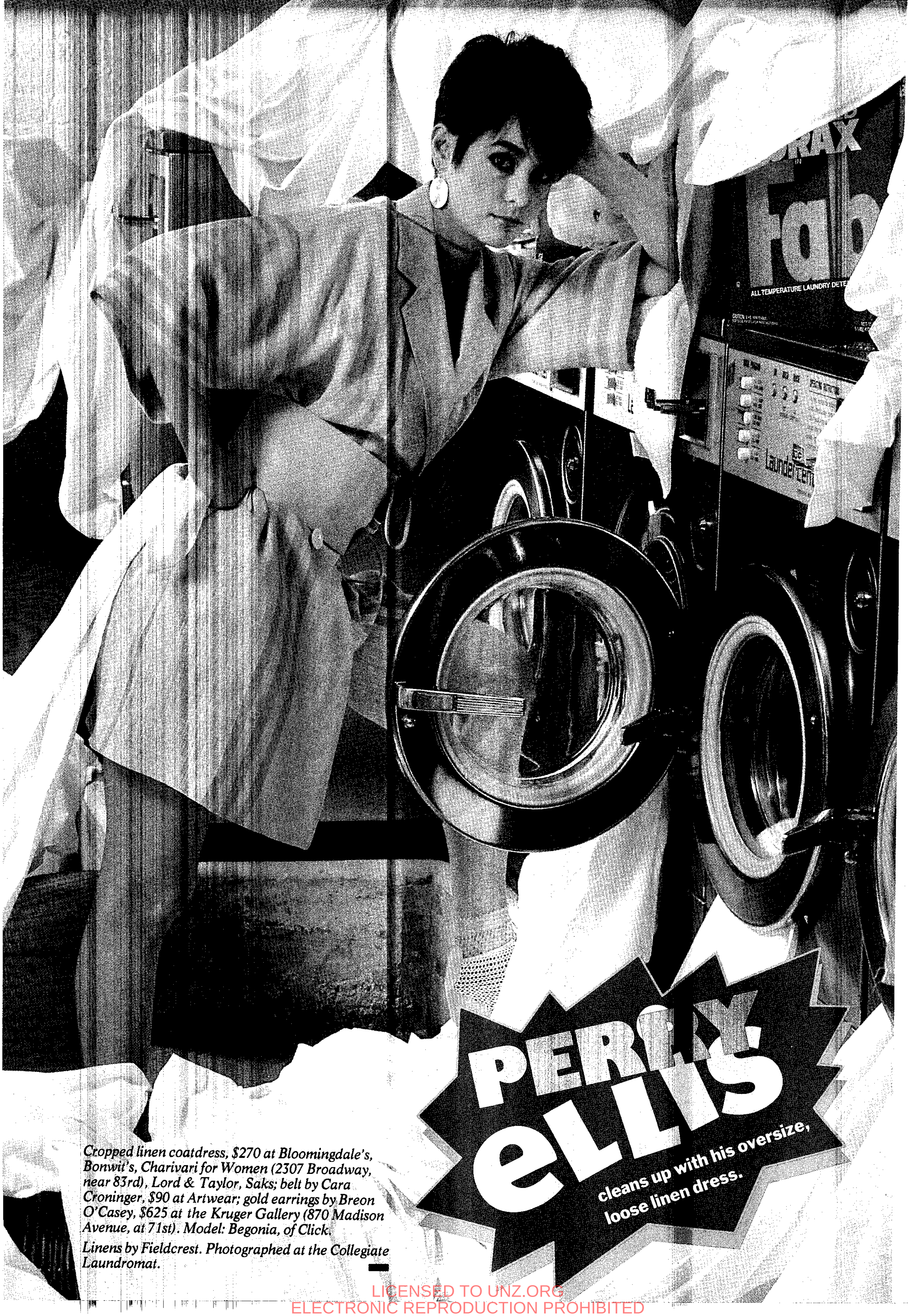


Cashmere sheath, $540 at Bergdorf's, Bloomingdale's, Saks; mother-of-pearl earrings by Jay Feinberg, $45 at Saks; stainless-steel watch, $150 at Tourneau (500 Madison Avenue, at 52nd); silver-plated-stainless-steel bracelet, $50 at Ylang-Ylang; briefcase, $240 at Bottega Veneta; glasses by Sanford Hutton for Colors in Optics, $54 at Bloomingdale's; shoes, $195 at Vittorio Ricci (645 Madison Avenue, at 60th); stockings by Hot Sox. Model: Elle, of Click.

Men's wear from Barneys. Tennis racquets and sneakers from Mason's Tennis Mart. Photographed at the Bowery Savings Bank.

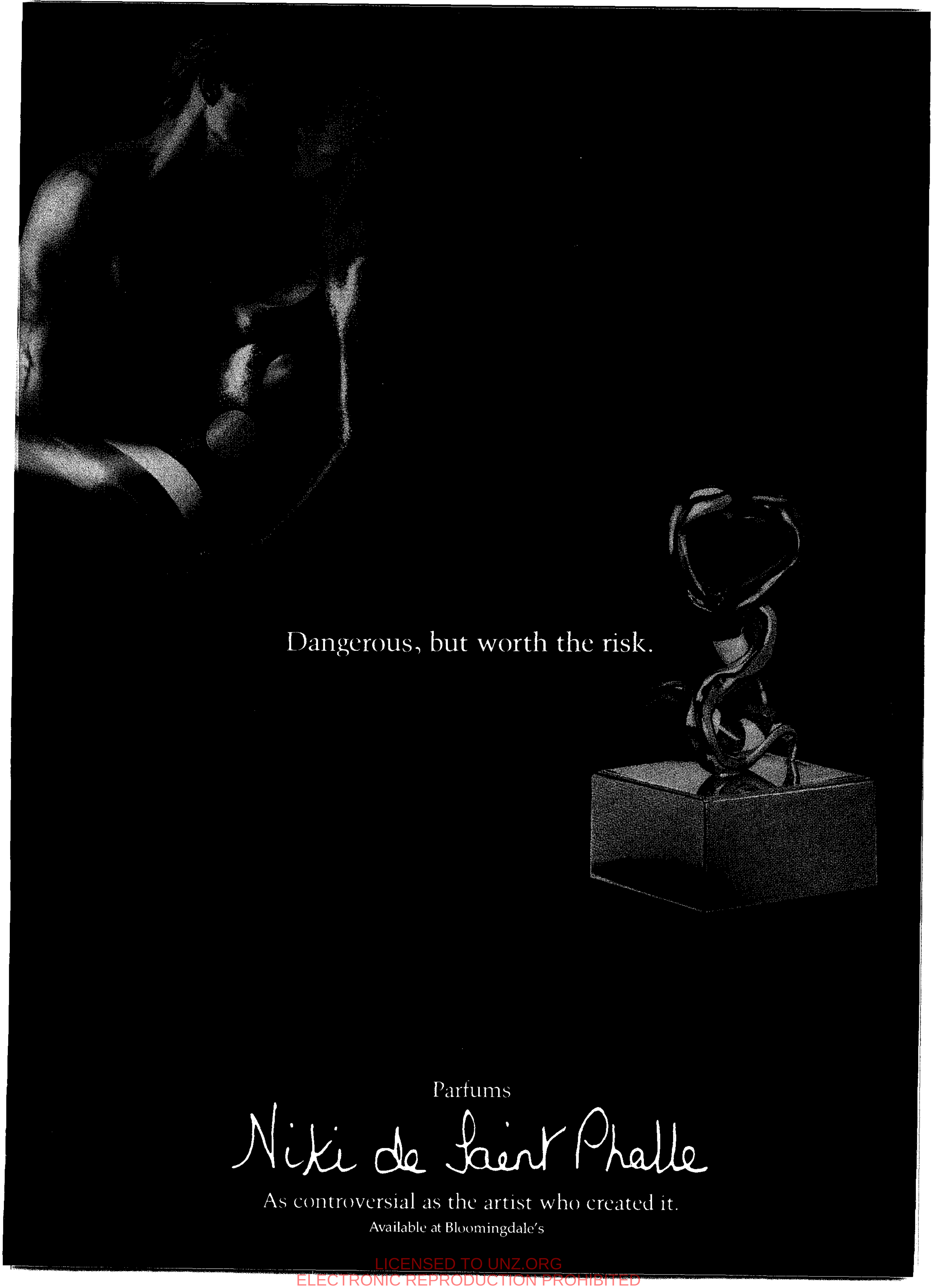


Donna Karan and Louis Dell'Olio bank on the bare black sheath.


BORAX
Fab
ALL TEMPERATURE LAUNDRY DETE
Launder
PERRY ellis
cleans up with his oversize, loose linen dress.

Cropped linen coatdress, $270 at Bloomingdale's, Bonwit's, Charivari for Women (2307 Broadway, near 83rd), Lord & Taylor, Saks; belt by Cara Croninger, $90 at Artwear; gold earrings by Breon O'Casey, $625 at the Kruger Gallery (870 Madison Avenue, at 71st). Model: Begonia, of Click.

Linens by Fieldcrest. Photographed at the Collegiate Laundromat.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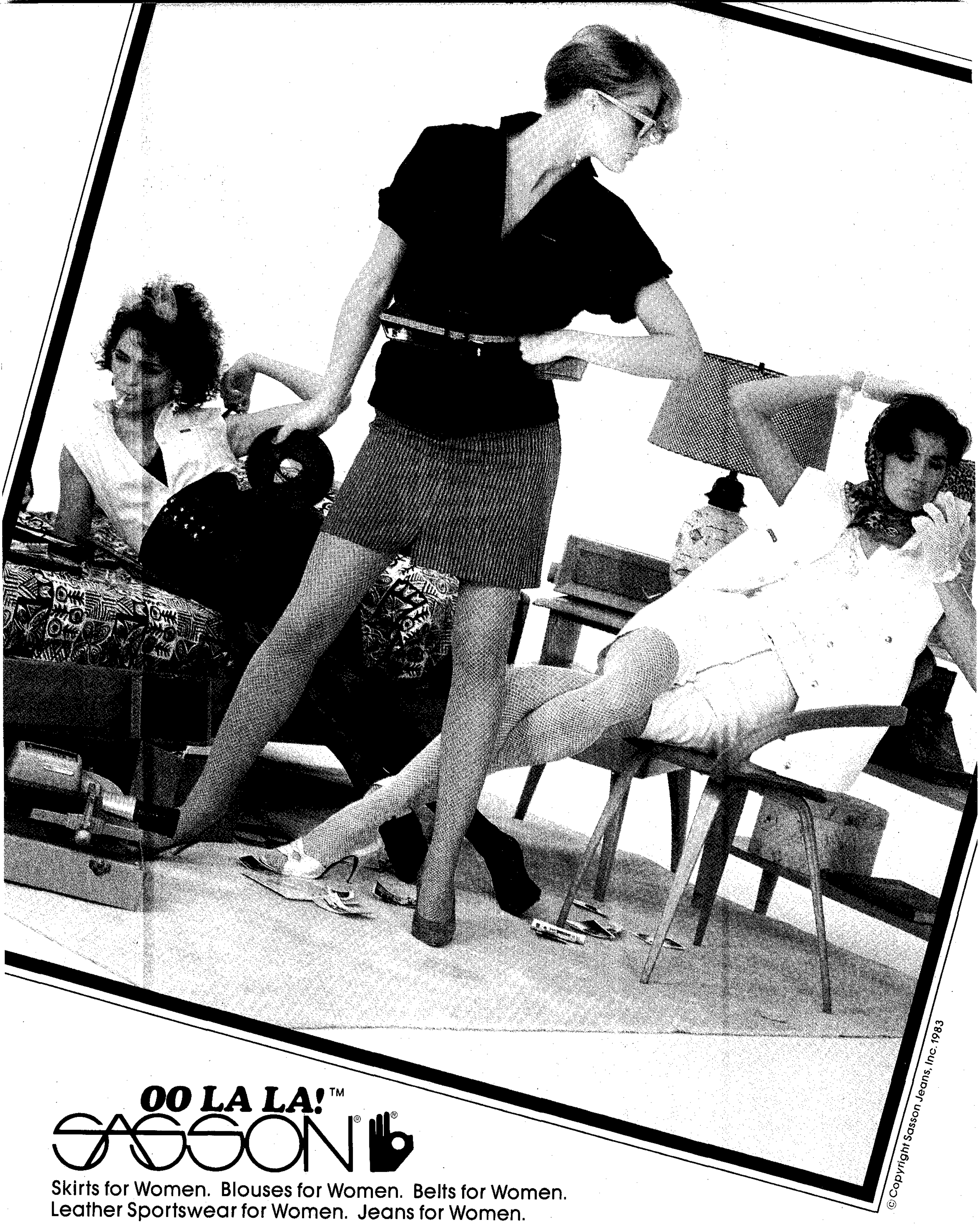

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Falling On Its Funny Face

By Kevin Kelly

Chemistry test: *Stars Twiggy and Tommy Tune have yet to establish an onstage rapport.*

"... *My One and Only* may well become a classic theater disaster..."

BEFORE ITS BOSTON OPENING, two weeks ago, *My One and Only,* the reworking of George and Ira Gershwin's 1927 musical, *Funny Face,* had been expected to bolster what has become an extraordinarily glum Broadway season. It had the irresistible appeal of Tommy Tune and Twiggy, a widely heralded young "genius" director, Peter Sellars, and, of course, the Gershwin score. Its $3-million price tag promised, at least, pizzazz.

But opening night at the Colonial Theatre turned out to be ... extraordinarily glum. The book had been so slashed that it barely existed. It made no sense in terms of plot, character, or even minor scenes. There was no magic in the pairing of Tune and Twiggy. In fact, the sexual magnetism between them was that of a bean pole and a twig. Only the music seemed genuine.

But nothing in this bleak tableau should have been surprising. *My One and Only* had, almost from the beginning, followed a classically disastrous route on its way to Broadway. Rumors of dissension had spread rapidly, previews had been delayed, the opening had been postponed twice. And shortly before the Boston previews, director Sellars, the 25-year-old whiz kid from Harvard, had been fired suddenly, along with his musical director, Craig Smith.

Meanwhile, Mike Nichols, supposedly busy in New York editing *Silkwood,* his new movie with Meryl Streep, was seen again and again in Boston. The story circulated that Nichols would take over as director. Then word had it that Tune would not only co-star but also direct. Next, theater director Philip Oesterman was seen as a possibility. Finally, without formal announcement, the program read as follows: "Staged and Choreographed by Thommie Walsh and Tommy Tune." Walsh and Tune earlier had been listed as the show's co-choreographers.

My One and Only had been so chaotic during previews that Tommy Tune took to making curtain speeches, apologizing for the confusion onstage ("Don't worry. The parts that don't make any sense to you don't make any sense to us either. That's why we're in Boston"). He then paraded the backstage personnel front and center to be applauded for still-unfinished work. The capper to all this was a sing-along to " 'S Wonderful," led, of course, by Tommy Tune.

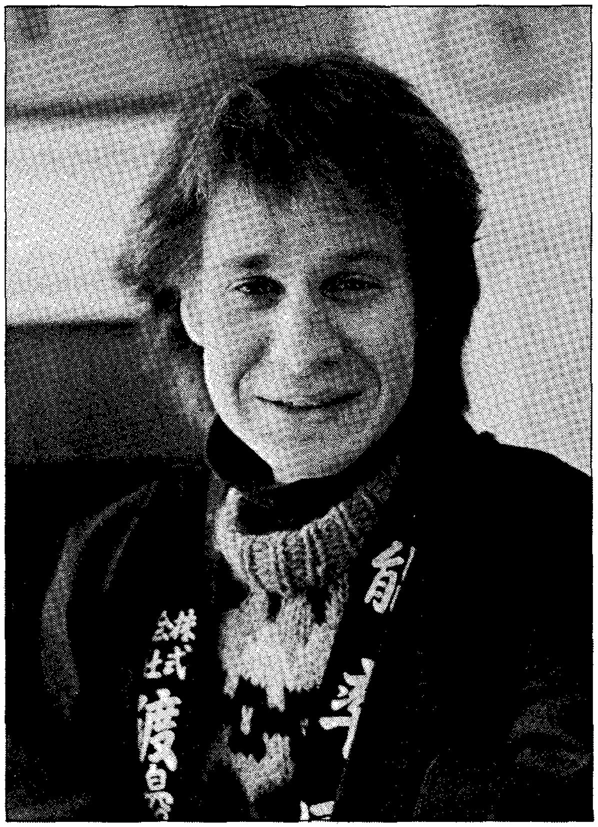
In a tryout town like Boston, Tune's curtain speeches, which got steadily more heartfelt and languid as the nights went on and on, began to sound like highly unprofessional special pleading. Theatergoers, grumbling in their $35 seats, didn't need to be told what they

Photograph © 1983 by Kenn Duncan.

"...At one matinée preview, a hundred ladies jostled up the aisles when they mistook the smell of incense for smoke..."

already knew: The show was a confused mess.

During the Morocco scene at one matinée preview, a hundred ladies jostled up the aisles when they mistook the smell of incense for smoke. The show was stopped and the incense explained. And so, scarred and burning, *My One and Only* had choked toward its delayed opening.



The whiz: *Lack of Broadway savvy doomed Peter Sellars.*

SITTING LOTUS POSITION on the floor of his West Side apartment several months before the Boston opening, Tommy Tune was all childlike wonder. With his animated whimsy, he seemed like a praying mantis, an image that constantly redefined itself as he leaned forward to church-steeple his spindly fingers together as though in supplication. He's 43, 140 pounds, and six six ("I like to say I'm five eighteen—it sounds shorter"). That morning, a perfect pyramidal fire burned in the fireplace, its warmth almost offsetting the room's total lack of furnishings. Other than a telephone on the floor, three oversize pillows, a canvas backrest, and a pair of wooden netsuke men nodding at three birch logs on the hearth, the only object on display was a circular arrangement of aggies in front of Tune.

When a question perplexed him ("Is Peter Sellars too bright for Broadway?"), Tune picked out an aggie from the circle and knuckled it across the carpet. He was about to begin rehearsals for the new musical with his 33-year-old "pal and bestest dancin' partner," Twiggy.

The show would be Twiggy's—and Sellars's—Broadway debut, and Tune's first song-and-dance performance on Broadway since *Seesaw,* in 1973. Last season, having earlier earned recognition for his direction of *The Club* and *Cloud 9,* and for his choreography—with Thommie Walsh—for *A Day in Hollywood/A Night in the Ukraine,* Tune edged out Michael Bennett and *Dreamgirls* with his direction of *Nine,* which won five Tonys, including that for best musical. As aggies flew across the floor in Tune's apartment, everything seemed promising and focused. Tune was nervously waiting for a telephone call that would tell him about the availability of the St. James Theatre for the show's New York run, beginning March 24. The St. James, Tune said, is one of the few houses with "a genuine embrace."

Tune explained the genesis of *My One and Only:* Free-lance writer Bernard Carragher, who had interviewed him about *Cloud 9* for *Showbill,* had swung into action after Tune had revealed that he wanted a break from directing and was eager to slip on his tap shoes again.

In his boyhood in Texas, Tommy Tune had two goals. One was to be in the chorus of a Broadway show (he knew about Broadway only from original-cast albums, his favorite being *The Pajama Game*). The other goal was to be on the cover of *Dance* magazine. (He accomplished that in September 1982.) He never envisioned himself a director. After dancing in *Seesaw,* which had been preceded by movie roles in *Hello, Dolly!* and *The Boy Friend* (the latter with Twiggy), Tune found himself celebrated but out of work. He drifted into directing because he "couldn't make a living as a performer."

After Carragher heard the tap shoes rapping in Tune's head and took the rhythm as a personal mandate, he brought Tune together with Peter Sellars. Carragher had seen Sellars's American Repertory Theatre production of *The Inspector General,* and it lived in his memory. Sellars, a Pittsburgh native, had staged 32 productions while a student at Phillips Academy, and then some 40 productions at Harvard, work ranging from Arrabal to Harold Robbins, from puppet shows to Mozart and Wagner. He earned national attention in 1981 for his A.R.T. staging of Handel's *Orlando,* which he set in a trailer park outside Cape Canaveral.

Whatever visions beam through Sellars's loopy concepts, he has always insisted upon strict fidelity to text and/or music. In Cambridge, he and Craig Smith were such sticklers for detail that bruising battles developed with A.R.T.'s Robert Brustein, with whom Sellars now flatly refuses to work.

'ANYWAY, BERNIE HAD been talking to Peter," Tommy Tune said. "When Peter said he'd love to make a musical, Bernie said that I'd love to be in one. Right away Peter came up with Gershwin. I went to Cambridge to see *Orlando,* and it was fabulous, just incredible! It's real hard to make something that old work, to infuse it with life."

Eventually, Tune read the script that had been written by Timothy Mayer, a 38-year-old playwright and occasional Carly Simon lyricist. Mayer has said the script was "dreamed around the songs in *Funny Face,*" as well as around his own "obsessive, irresistible image of Tommy and Twiggy tap-dancing together." Mayer's book covers five days in May 1927 and involves a romance between Captain Billy Buck Candler, a barnstorming pilot, and Edythe Herbert, "the second woman, and first pretty one," to swim the English Channel. Tune was crazy about Mayer's script from the start, even the blank verse. He loved "the language."

"I never saw a concept like this—it's totally new," Tune said as an aggie zipped across the carpet. "And the set! Even when I'd only heard about it, it knocked me out. And Craig! He's so pure about the Gershwin music without being boring! And Tim's book strikes a chord. It's not just about the past. Peter and Craig didn't want to destroy the music by modernizing it, so Timothy had written words that actually sound like Gershwin chords."

Steepling his fingers together, Tune tilted forward in his holy position. His eyes glittered like votive lights.

"And Peter! I mean, at *that* age to have that thing within you that draws, attracts talent to you. It's quite amazing, because—I'll tell you—I'm still looking for the right people to surround me the way Peter's surrounded. Next time

Photograph by Doug Bruce/Picture Group.

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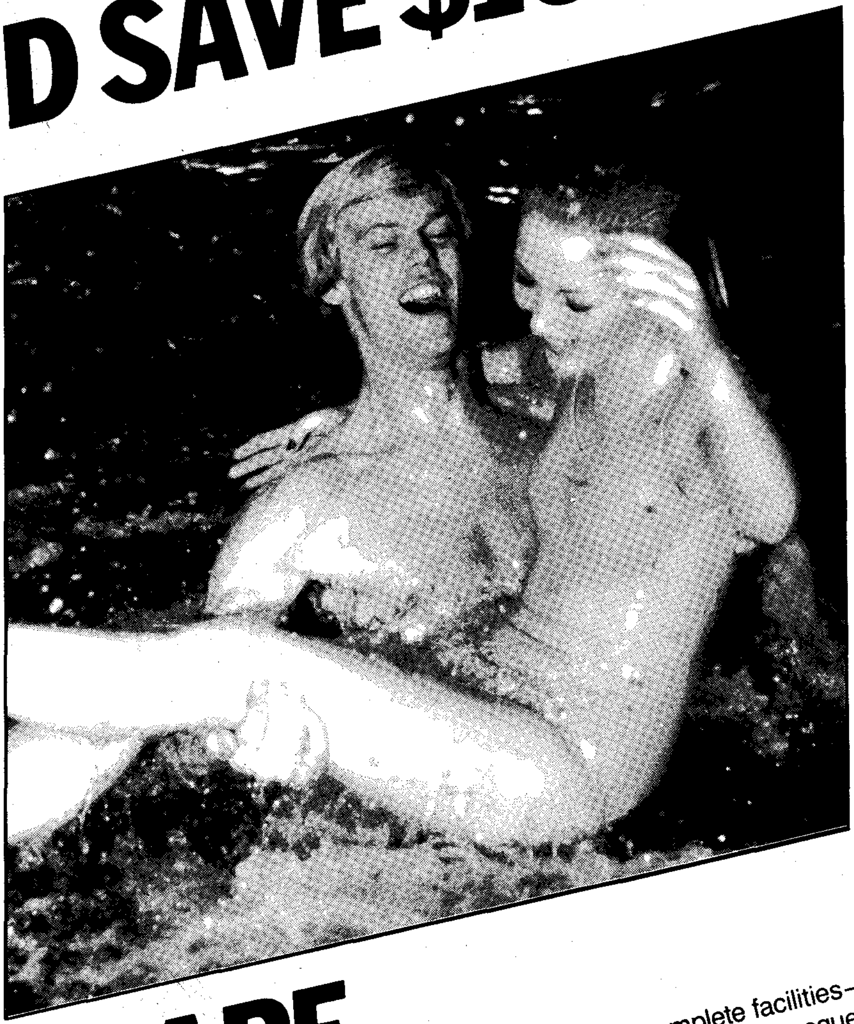

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out, I want to get people like tha

"My part in the show is formidabl and I really can't be involved in th direction, because I have my hands ful I almost wish I weren't choreographin that my only job was to act. Peter and are real honest. If I say, 'I don't like that and he says, 'I don't like this,' well, b facing that, and clashing, we get t something better. Nobody's feelings ge hurt . . . oh, a little hurt maybe.

"It's an odd place for me to walk. certainly want to be the perfect acto now that I know what it's like to direc I think I'll just be, y'know, a director' delight. I'm just grateful for anythin Peter wants me to try."

The phone rang, and Tune scurrie toward the ring. He picked up the receiver in both hands, prepared either t swallow it whole or to proffer it to som spidery god. He answered. The St. Jame was his.

AUTHENTIC PERIOD STYLE—the Gershwin songs and the dance arrangements, done as closely as possible to the musical fashion of the 1920s—had been Peter Sellars's strong point in persuading 86-year-old Ira Gershwin to allow him to revive *Funny Face.* Sellars spent eighteen months on the show, centering his vision on Mayer's seriocomic book.

Using as go-between Michael Feinstein, Ira Gershwin's 26-year-old secretary—he, Gershwin, and lawyer Ronald Blanc are often referred to collectively as "the Gershwins"—Sellars convinced the Gershwins that *Funny Face,* which starred Fred and Adele Astaire and ran for 244 performances during the 1927–28 season, would make people happy all over again and, more than that, would be a significant revival. Unlike the vaudeville hollowness of other revivals (including the 1957 film, *Funny Face*), which had merely unearthed the show's jokey old book, it would have a context.

After the St. James had been secured (in part by Tune's agreement to remain with *My One and Only* for eighteen months; Twiggy's contract is for a year), rehearsals began in earnest. Fussbudgets in search of historical detail, Sellars and Smith were painstaking. The personalities of Billy and Edythe were analyzed within the context of the 1920s. Scanning Tin Pan Alley piano sheets, Smith stitched the musical arrangements in what he thought was a prescribed pattern. Scenes were blocked, flight patterns for the "flying sequences" were charted. Yet the project seemed slow to take its shape, and sniping about whether the sticklers *really* knew anything about Broadway began to surface.

Once inside the St. James for stage rehearsals, Sellars spent hours positioning Twiggy in the crook of Tune's arm as they sang "How Long Has This Been

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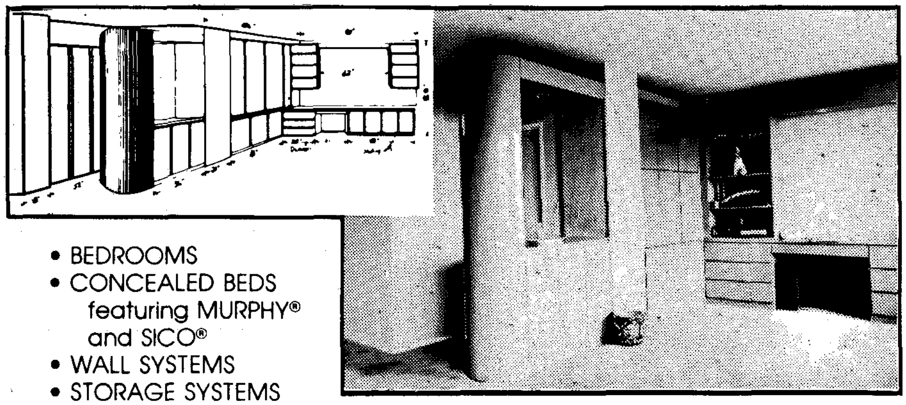

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Going On?" The big number closing the first act, "The Cuban Overture," ran thirteen minutes. There were misgivings about the length, and about the technical demands implicit in the scene (Tune was supposed to drop onto the stage by parachute). Sellars was unperturbed. This was the way he worked all the time, a rational, pint-size Marat among the inmates, garrulously philosophical, oblivious to the chaos rising around him.

Out of earshot, Tune persuaded his friend Wally Harper to goose up the dance arrangements, leaving Smith to plait uneven strands of purity. Sellars droned on about the musical's subtext while Tune talked about Times Square and "giving the folks a good time." The star began to snarl at the upstarts at his heels, began to grind his tap shoes in anger. *The Pajama Game* squared off against Brecht. An awful whisper began: Is Peter Sellars just too smart-ass for Broadway? The producers entered an early stage of panic.

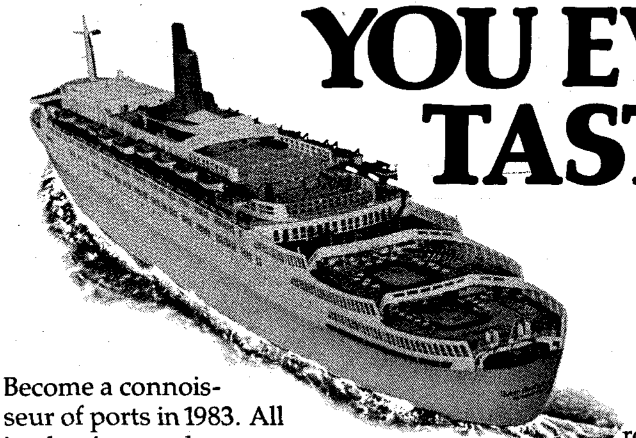
Twiggy, observing the unraveling, was dispassionate: "If all this don't turn out, if the show flops, well, too bad, I sez. The most important thing in me life is me daughter and me husband. They're really more important to me than yodelin' Gershwin, or tappin' in me knickers. If Broadway passes me by tomorra, you know wot? I wouldn't much care."

In the meantime the set was shipped to the Colonial Theatre. The installation was tricky and took the better part of four weeks. As the show was to begin its only out-of-town tryout, the sole unity still intact was the title.

My One and Only HAS FOUR producers: Paramount Theatre Productions, Francine LeFrak, Kenneth-Mark Productions, and King Street Productions. King Street means Bernard Carragher and two partners. *My One and Only* is 37-year-old Carragher's first show, and since he was the catalyst who had thought up the Sellars-Tune team, he later complained that neither he nor the others had been consulted when Daniel Sherkow, of Paramount, decided to fire Sellars.

Initially, everyone had been high on Young Sellars, as he was now and then called. There was a lot of paternal pride in claiming, over and over, that Sellars was a genius—a claim bolstered when, a week before the ax fell, he was awarded a so-called Genius Grant ($27,200 a year for five years, no strings) by the MacArthur Foundation.

But as the show slipped between shadow and substance, as Tune's glitz and Sellars's grit began to cancel each other, Daniel Sherkow became self-appointed spokesman for the increasingly restless money men. Sherkow, 34, has two successes to his credit, *Agnes of God* and the workshop production of



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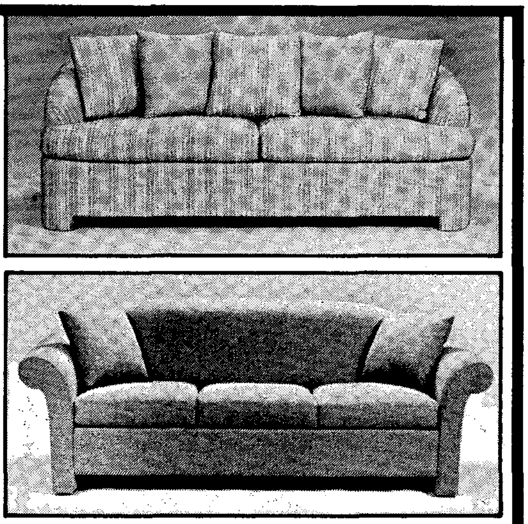

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Nine, which launched that hit musical.

"We believe in what Peter is doing," Sherkow had said early on. "We think the mix of Peter and Tommy is magic." Later, in Boston, acting only with Lewis Allen, *My One and Only*'s supervising producer, Sherkow decided that Peter Sellars had to walk. Sherkow said, "The show just wasn't coming together. There were two styles, Tommy's and Peter's and they weren't melding."

The other producers were miffed by Sherkow's action. The Gershwin estate, too, was upset at being left out of the decision on Sellars's firing. But not much. When the news finally reached the ailing Ira Gershwin, thoughtful mulling rather than moral outrage developed. As committed to Sellars and company as the Gershwins had been, what they now faced was a $3-million investment in bad trouble. Sellars suggested that the estate might halt the show. Feinstein ended such speculation by saying that the Gershwins would now take a keener interest. "The show's not going to be what the Gershwins thought it was going to be," he said. "However, we're not going to stop it at this point. Ira realizes that things can change very quickly." Further, Feinstein pointed out that the original *Funny Face* orchestrations don't exist: "What the Gershwins are after is a kind of halfway authenticity. Ira realizes the Broadway theatrical level the show must have." Further still, if there was to be a new director, be it Tune, Walsh, Nichols, or Philip Oesterman (who had suddenly arrived in Boston and gone on the payroll), final approval must come from Ira Gershwin.

As rumors multiplied that the score was steadily losing its signature, that it was being electrified orchestrally to shimmy like Vegas, 83-year-old Hans Spialek, who did the original *Funny Face* arrangements in 1927, was hurried to the Colonial. Spialek, working from memory, had recently orchestrated the Kennedy Center revival of *On Your Toes* from arrangements he did initially in

Originals: *Fred and Adele Astaire in 1927.*

Photograph: Culver Pictures.

1936. There was a manic attempt to save the Gershwin music from Muzak.

Meanwhile, Craig Smith's replacement, Jack Lee, 53, was making "shocking discoveries," and wondered aloud about Smith's—and Sellars's—competence. There wasn't "even minimum scene-change music," he said. It appeared that Smith's notion of the score's authenticity had come "only from 1920s sheet music, which was meant to be played by Mom and Pop at the upright and not in a Broadway show." Lee said all of Smith's arrangements would be "redone to be effectively theatrical." Smith and Sellars, said Lee, "have just never been exposed to the conditions of putting on a Broadway musical."

Other kitchen troubles escaped as rumors: The book was a drag, the set ungainly and ugly; Tommy Tune wasn't strong enough to carry the show, and much too sweet to play a he-man pilot; the black dancing chorus couldn't dance; "The Cuban Overture" didn't work. But the first hard evidence of backstage hubbub and boardroom hysteria was the firing of Sellars and Smith. Smith was dismissed by Lewis Allen after an orchestra rehearsal. Sellars was taken out for a drink and saw his cocktail napkin become a pink slip. He had had some warning. Father-figure Allen was a gentle executioner. One reason: He has plans to work with Sellars on a John Gielgud movie.

Given the nature of tryouts, when inconspicuous lumps can swell to terminal tumors, the firing was not that unusual, especially the firing of untried beginners. What *was* unusual was that Sellars wasn't allowed to see his work in performance. This slight eventually turned his compliance to complaint. But even when complaining, Sellars said that he didn't want to prejudice anyone with his sad story, that he wished the show well and predicted that it would be "a huge hit." Apparently no one came to his defense, not the Gershwins, not Caragher, who admitted "mixed feelings about Peter—he may have been in over his head—but, anyway, the show still has his concept all over it."(That may be less true now. Last week, playwright Peter Stone replaced Tim Mayer.)

THE MOVE TO FIRE HIM, SELLARS said, was motivated by Tommy Tune. The executioner's blade had been sharpened long before the show moved to Boston. What was at stake was a $3-million musical in the hands of a neophyte who in interviews—and with patronizing arrogance—had shot off his brilliant mouth about Broadway, wounding Tune in the generalized massacre. For all the modesty of his manner, Tune has an ego like anyone else. Moreover, he's a show-biz perfectionist who, unlike Sellars,

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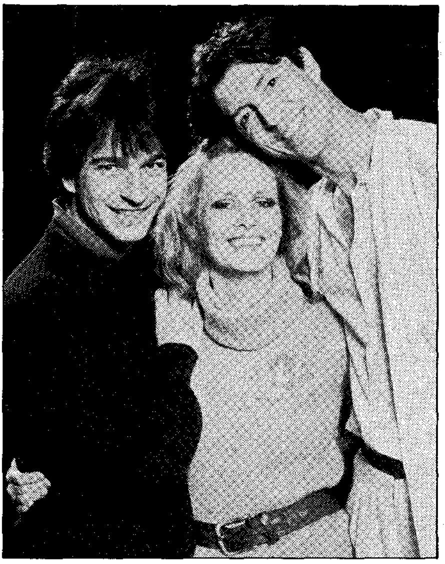
"I think ultimately Tommy tired of having me around. He wanted to do things his way," Sellars said. "There's a proud tradition among missionaries of being eaten by the natives.

"I really didn't start to get annoyed until friends called me after the first preview. The show was being torn to shreds. The plot is incomprehensible. Tim Mayer's expression is that the image is a parking lot. The difference with this parking lot is that there used to be a garden growing in it. From what I gather, the only thing working is the set. There *is* no play. They're turning it into *Nine,* with two or three lines between each dance number.


Dream team: *Thommie Walsh and his stars.*

"I don't know if Mike Nichols is going to take over. He announced very loudly a few months back that he would never replace me. But I'm sure the producers are battling to get his name on the program. The hilarious thing about Tommy is that he's so sure he's this little oasis of purity in the world. He said—I mean, *literally*—after having me fired, 'Oh, I couldn't have my name as director—that would make my name three times on the program!' Come on, I mean, *Jesus!* A great moment for his enormous modesty to show, right?

"All I know is I want my name off it," Sellars said. "I would never let a mess like this get on the stage. They want to give me the credit 'As conceived by.' Don't they notice the concept of the book and the music is missing?"

MIKE NICHOLS WAS SPENDing time in Boston, haunting the Colonial. No one would say that he would be *My One and Only*'s pinch-hit director. Despite the urging of his *Annie* co-producer, Lewis Allen, word was that Nichols was just too involved in *Silkwood.* Feinstein thought that Nichols was waiting "to strike a

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deal" before committing himself. The only clear fact was that the producers now wanted someone taller than Peter Sellars, someone with Broadway reach.

"I only came up to help when I can," Nichols said. "Tune and Walsh will remain as directors, and I'll remain as what I am, which is a pal who says how the show looks from out front. I don't think I'll take credit, because (a) it's conceived by Peter Sellars, (b) cast by Peter Sellars, (c) executed by Tune and Walsh. I'm a disinterested person in favor of Peter getting a credit saying 'Conceived by.' Sixty percent of the whole damned thing is still his."

For all of Nichols's admiration ("Sellars's gift is gigantic, probably greater than anyone now doing musicals"), he admitted that Sellars has "no real respect for, or drive toward, Broadway," that the "gift, at the moment, is toward something else." Nichols said that he knew some things in Sellars's original concept were "precious and impenetrable, yet the idea was—and still is—dazzling.

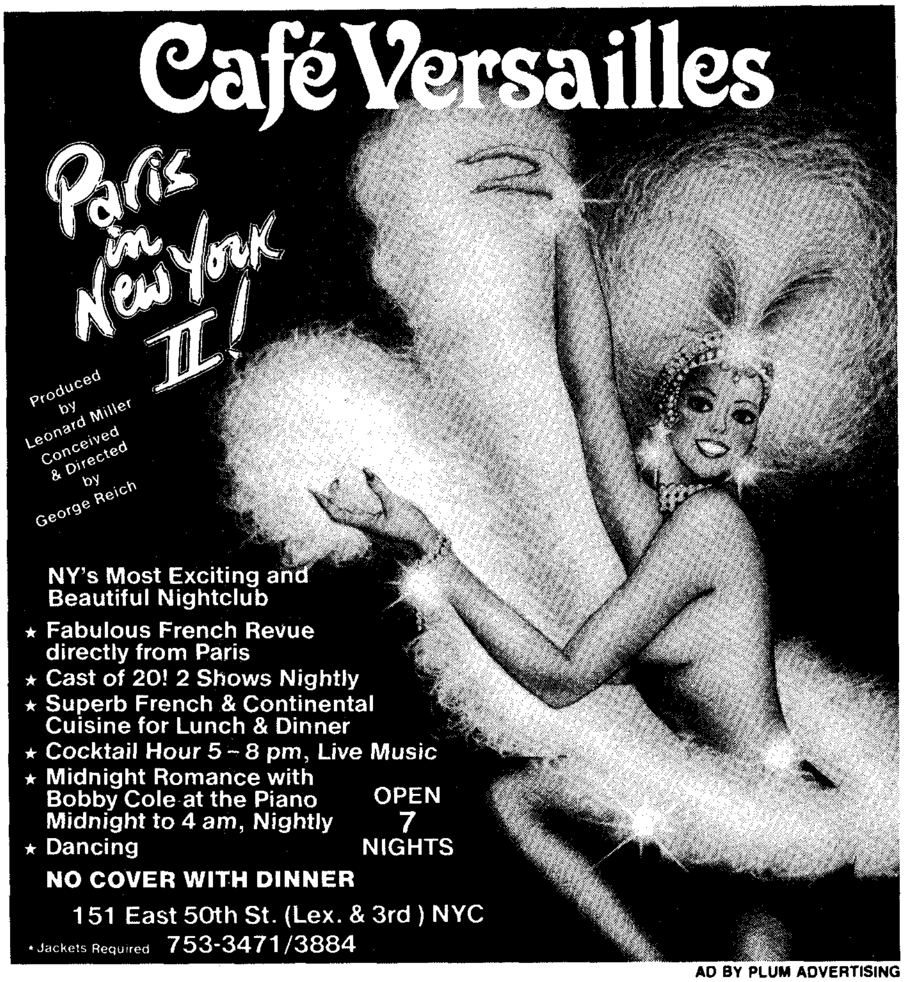
"What I first saw was extremely charming and interesting," he added. "If what it needed, finally, was to be commercialized—yes, vulgarized—and if that's Broadwayizing, then so be it."

My One and Only NOW runs only about an hour and 50 minutes. As the producers stare at the walls, biting their nails, as the cast doggedly troops on and off the stage, only the Gershwin score seems to live. The songs send out whatever joy there is to be had.

Night after night, the show goes on. The ladies don't rush up the aisles anymore on the first whiff of incense; they've been forewarned. The ballyhooed set turned out to have problems that severely restrict what it can accomplish. There are no rousing numbers. "The Cuban Overture" has been reduced to a four-minute scuffle under an ankle curtain (torsos hidden, feet visible), an idea Tune and Walsh have cribbed from their choreography in *Hollywood/Ukraine.* The tap dancing goes well, particularly "High Hat," with Tune and the male chorus, and "My One and Only," with Tune and the great Charles "Honi" Coles. There's a wonderful dance by Tune and Twiggy done in an oblong pool of shallow water.

And, yes, Tune's curtain speeches continue, sounding more like desperate supplication. The sing-along rings out, a forced communal bonding that hangs suspiciously in the air like a dirge.

After the opening, the major reviews were bad, suggesting that Peter Sellars, who had prophesied a hit, might well be proved wrong. And *My One and Only* was left to cast about for a proper genius—one in touch with a miracle. ■



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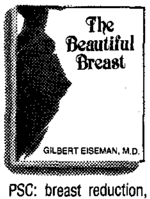

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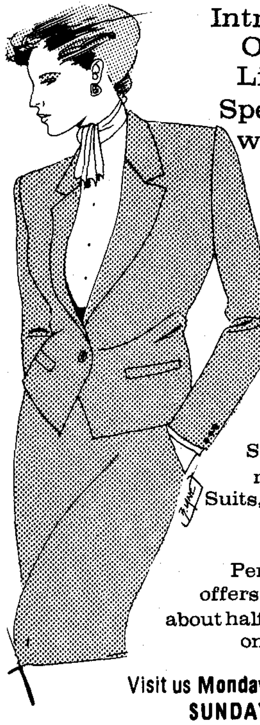

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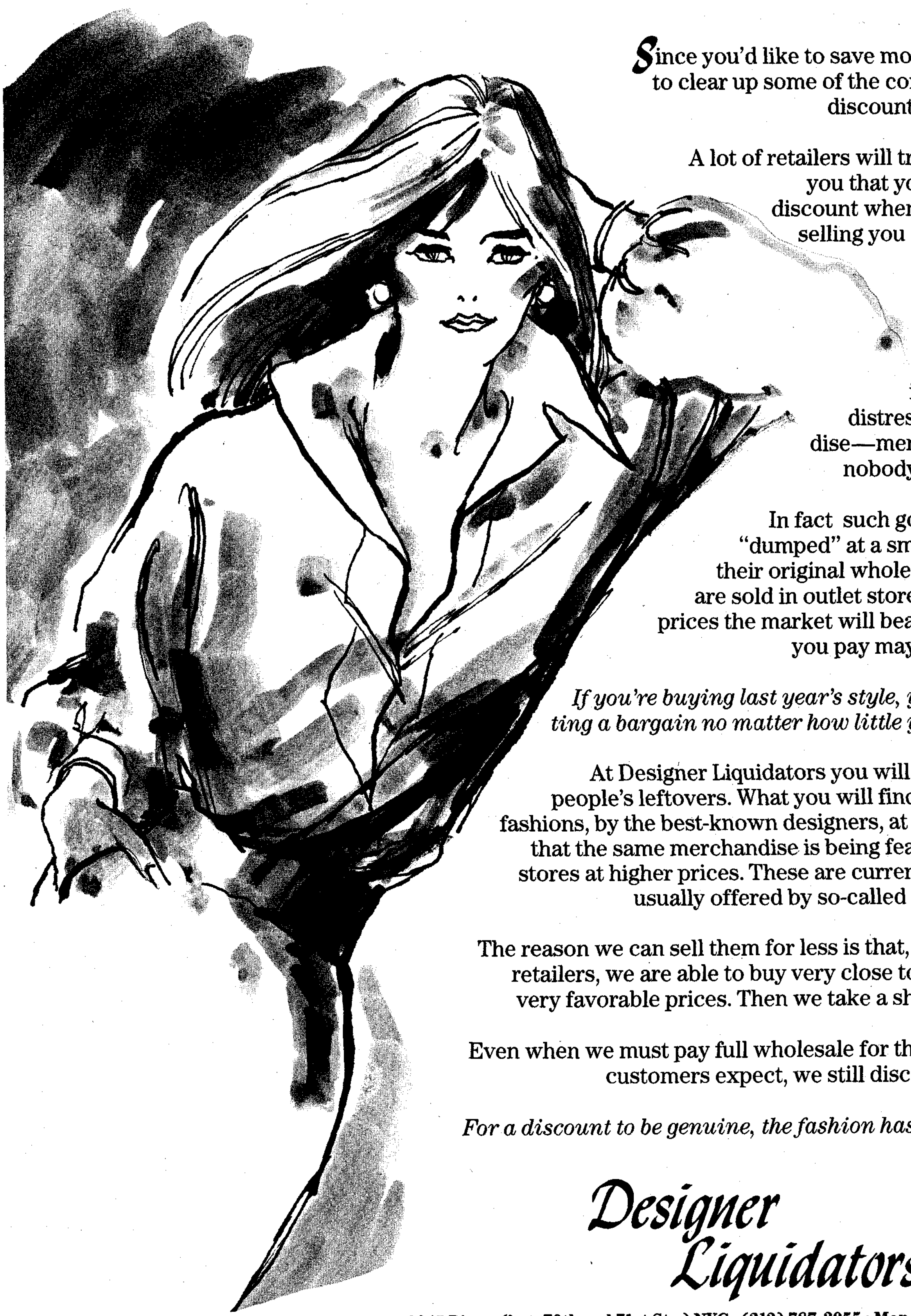

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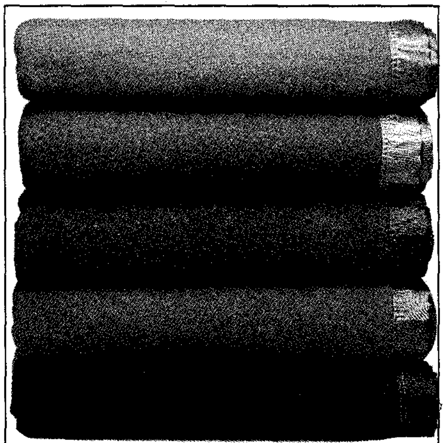

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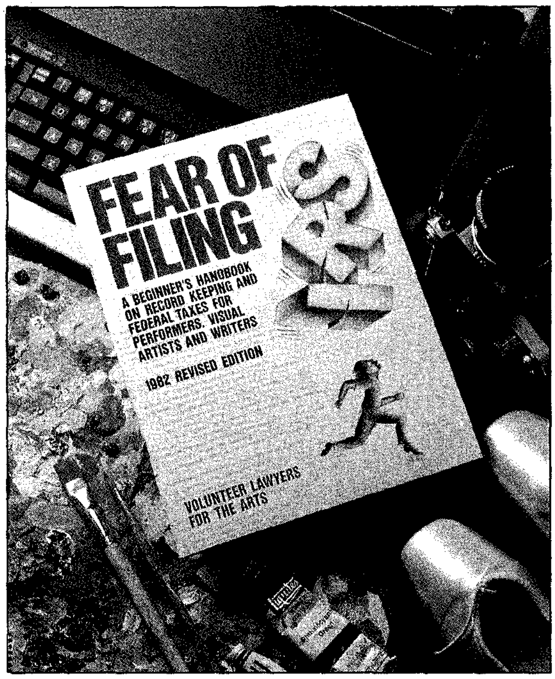
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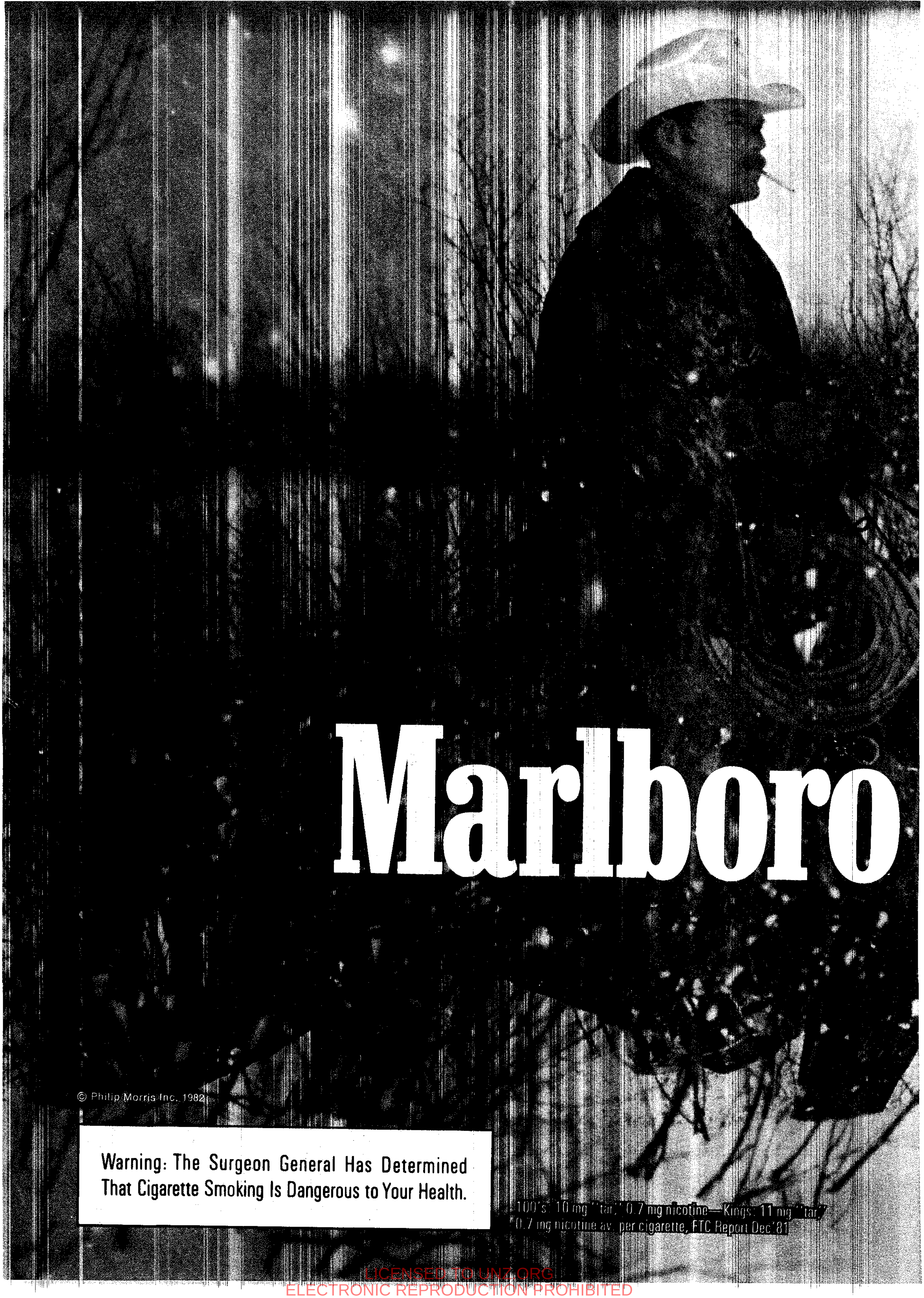

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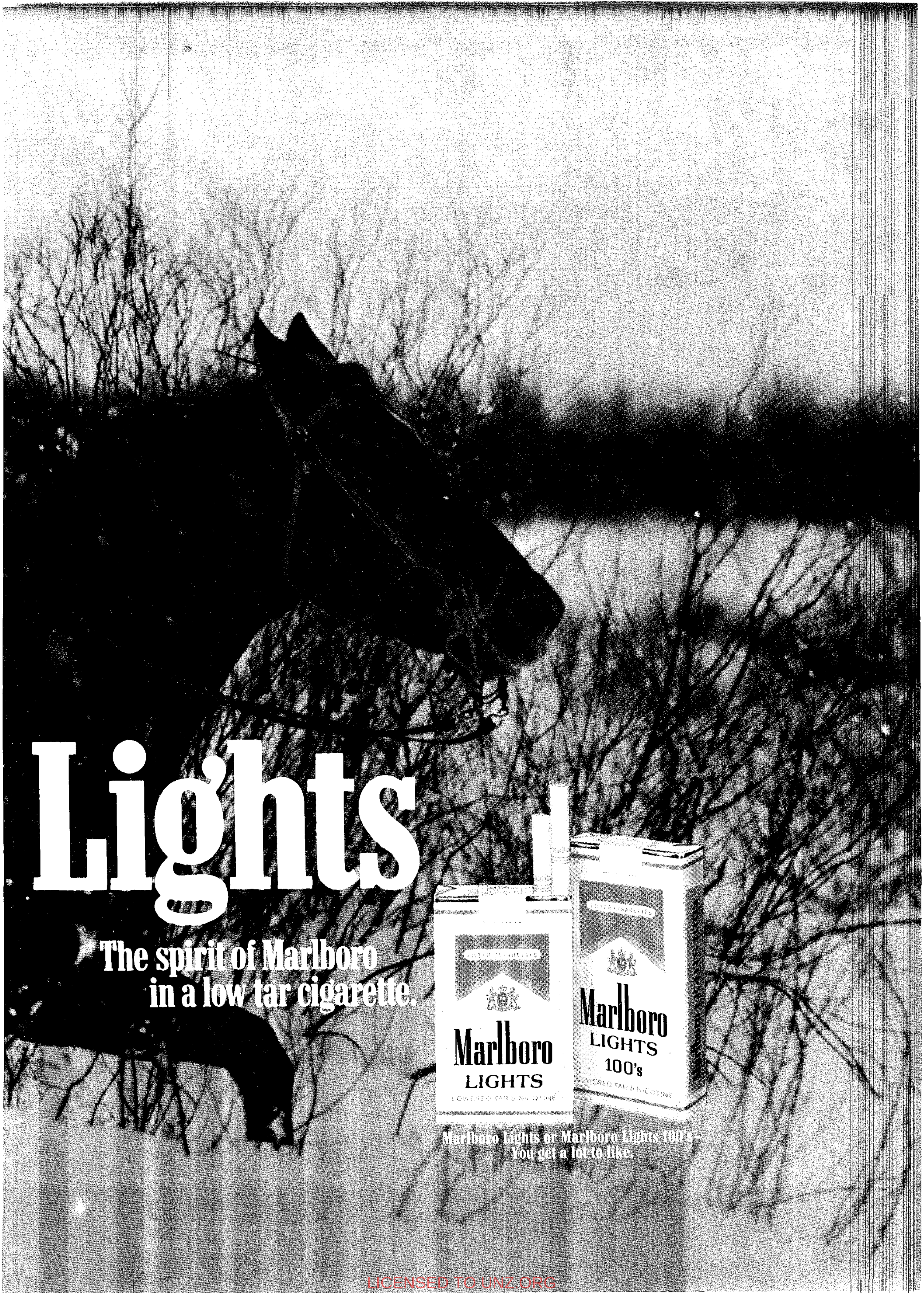
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The Insatiable Critic/Gael Greene

BARGE IT

"...The tariff's steep for the homey stews and grills you get at the Water Club. Still, it *is* possible to eat happily here..."

WHOSE SIDE ARE YOU ON, ANYWAY? DON Quixote's or the dragon's? Michael (Buzzy) O'Keeffe has that near-crazed windmill-tilting glaze in his eye as he turns from poking the logs ablaze in the fireplace of his creaking-new **Water Club** and almost bumps into me trying to make an inconspicuous exit. Building a restaurant on water is a dream littered with fire-breathing dragons. The wind, the tides, the moon conspire. Chopping your way through the federal, state, city, and community-board bureaucratic maze is a quixotic journey that can make or break a mere mortal. But O'Keeffe gave us one of our town's sweetest jewels, the River Café, that glittering oasis for romance and romantics under the singsong of the Brooklyn Bridge. No surprise, then, to find him hungry for more waterside triumphs... specifically this vast white barge lashed to pilings on the East River just below 30th Street.

All summer O'Keeffe struggled to get the Water Club going. Finally the deck was opened for drinks and dessert alfresco, and finally... finally... finally, on September 28, even with construction still under way, the kitchen was pronounced ready to serve dinner. Alas, reports from early riverside adventurers were gloomy. Busy assessing the grand French restaurants of New York, I decided to give Don Quixote more windmill-tilting time. After all, it took the River Café a year to find its pace and a brilliant theme—the lyrical celebration of American bounty.

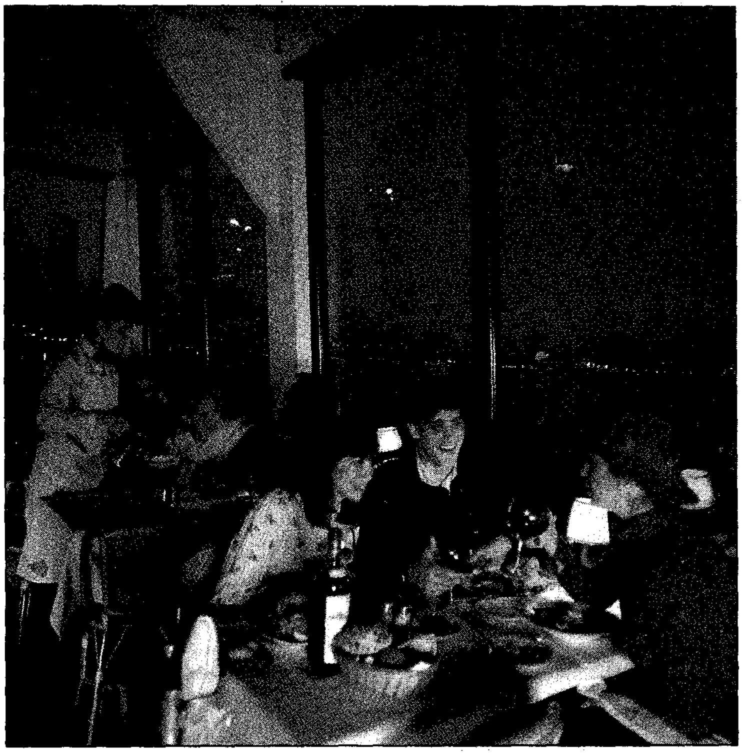
Then, on December 30, O'Keeffe ordered the restaurant critic of the country's most powerful English-language daily out of his barge on the ground that he didn't like the style and substance of her reviewing. Overnight he became a hero to many confreres. One suggested he be awarded the Order of the Golden Carp. Rash, suicidal knight, I thought, to challenge the fit-to-print dragon. And then—second thought—*how clever.* If the kitchen is as weak as rumor has it, he's spared himself scathing attack and got a ton of publicity in the deal. When I read he had vowed to ban my presence at the Water Club, too, I felt the gauntlet's slap.

It's no cinch to find the Water Club. You have to drive all the way down to 23rd Street and then north again up the waterside service drive. But there is valet parking, a vast minimalist entrance into a lobby with a steel-factory stairway, the oyster-shucking station, that warming fireplace, and the attached barge itself, with its twin skylights, booths mirrored to double the view, and rows of colorful signal flags. They do not spell out an obscene message. And they are pastel variations of actual semaphores. "The true colors were too garish," our waiter confides.

Now, here's the headline: It is possible to eat rather happily at the Water Club. It isn't easy. It isn't obvious. It isn't guaranteed. And the tariff is steep for the kind of homey American stews and grills you'd find in many roadside diners and any small-town tearoom. If the kitchen is slow, as it was at three out of four recent tries, you may spend more on wine than anticipated. One night we decide to share a striped bass, "filleted at your table," as a separate fish course. "Undercooked" is the instruction. The sea creature that arrives is sweetly fresh, wondrously moist, just barely opaque—and thus difficult to portion neatly, our captain apologizes as he ladles a thin, tangy beurre blanc alongside striped-bass triumph.

The service is flighty and unpredictable. The maître d'hôtel is gossipy and full of passion—"You *must* have the calf's liver," he cries as if he were advising a visit to the Parthenon. And though I don't believe I am unnoticed or anonymous, that doesn't seem to affect performance much. Waiters, male and female, dressed alike, are polite, efficient, inexpert. At lunch, the help seems particularly lackadaisical, the staffing meager. No one brings bread, ever. No one clears a used ashtray. A request for more water brings a fresh glass, no move to take away the empty. And yet a bid for tea and honey to soothe an aching throat before ordering is honored speedily. And "I don't suppose you have a telephone directory" brings the Yellow Pages and a smile.

It's on the record now. There is fresh fish in the cold box. And someone out there can respond to a request for minimalist cooking. Baby chicken, a bird too often brutalized by too long heating, is ordered "slightly undercooked" and served in a state of simple, moist perfection (with too salty wild rice). Prime rib of beef is a thick, juicy slab on the bone. A two-pound lobster ordered broiled comes steamed, not very well drained, but nicely cooked, as is a tasty rabbit stew. Four little crab cakes ($18.25), spicy and delicious, might be more exciting if the crab were less homogenized. Still, the tartar sauce is splendid,



Bread upon the waters: *Northern exposure, with view of the bridge.*

Photograph by Ted Hardin.

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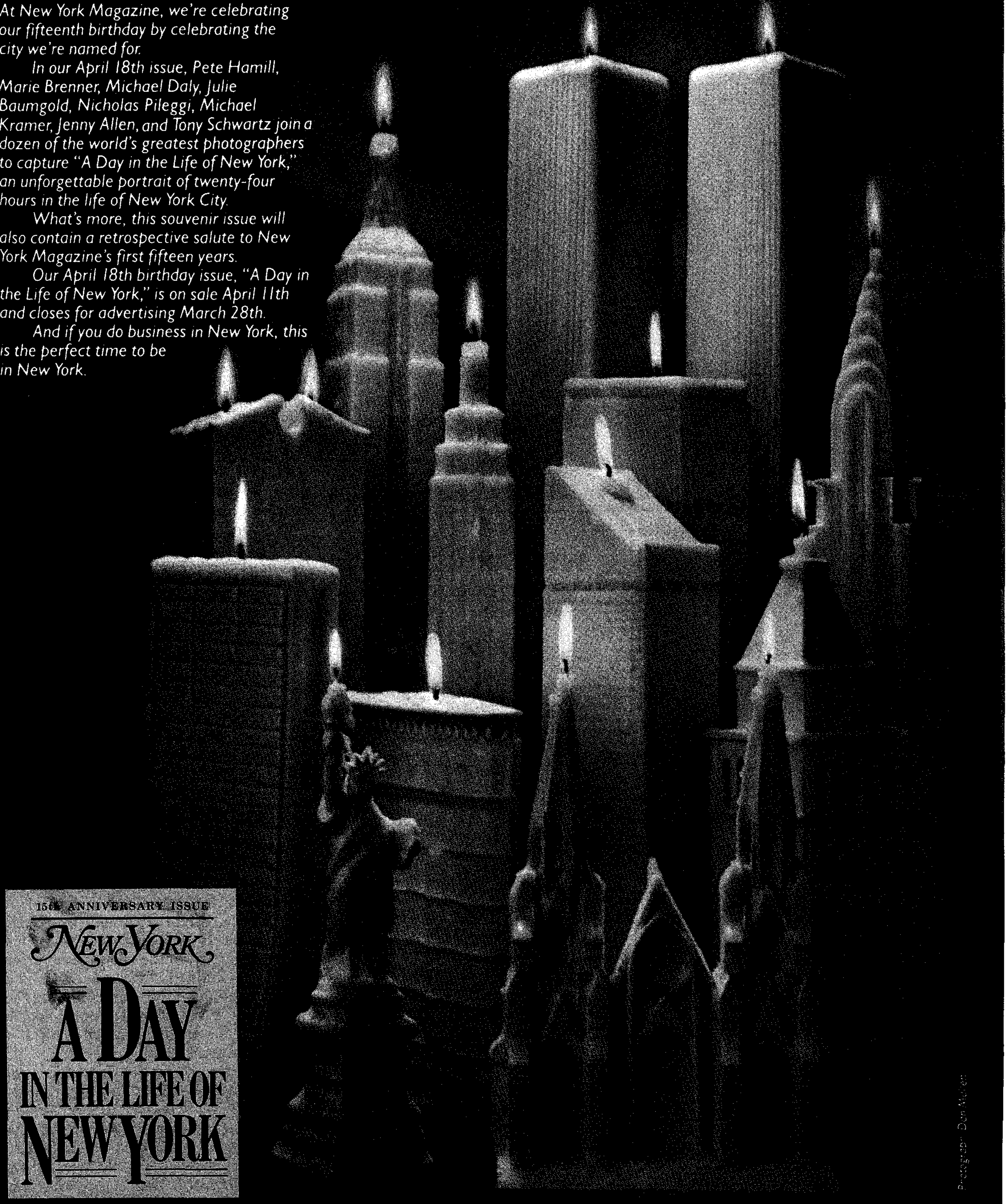

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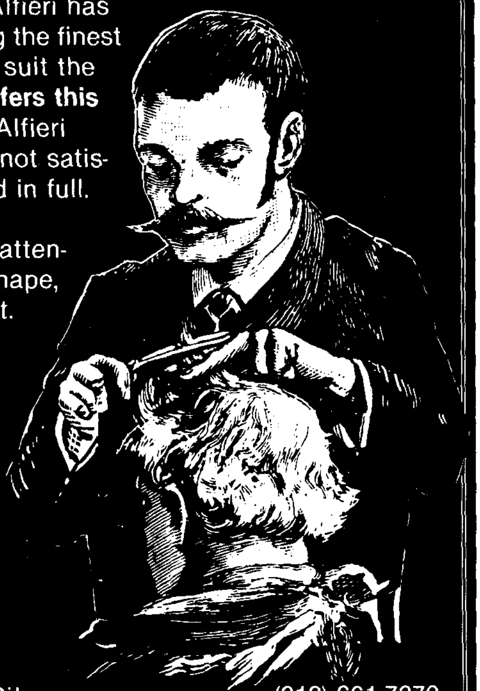

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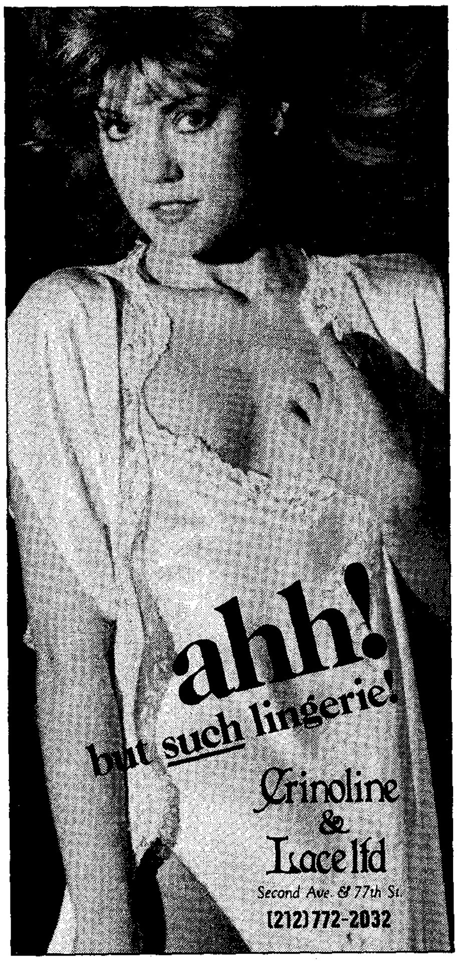
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though the deep-fried parsley could be crisper. There are Cotuit and Wellfleet oysters on the half-shell and exquisite smoked trout. Smoked-salmon terrine with a salty half-moon of caviar and a puddle of foamy lemon cream may not be haute cuisine, but it pleases.

New England clam chowder is tasty but very thick, the clams a bit tough. Corn-and-crabmeat soup, a concoction so bizarre, with its island of crabmeat floating in a corn-nugget-strewn cream, balances between love and hate. Clams or oysters are batter-dipped and deep-fried—decent if not thrilling. One evening's respectable duck terrine is flanked by graying, over-the-hill foie gras. At lunch, a chicken fricassee is acceptable luncheonette fare. But seafood pasta is listless and arid. A harsh overdose of soy drowns swordfish without disguising its slightly advanced age. Steamed vegetables are underdone and tasteless. That's not vinaigrette on the salad. It's mustard sauce. Desserts are sometimes a bit clumsy—pastry too thick, berries overthickened—but most are surprisingly good. Rhubarb pie is refreshingly tangy. A pignolia tart is heavenly, and a macadamia tartelette sheer inspiration (though the glaze might be sheerer). Half a banana on custardy eclair is blanketed in chocolate, a notion exaggerated to delicious excess on a giant banana split.

Impossible now to predict when or if the Water Club will ever get all hands rowing in one direction. For now, sensibilities bruised by dull food or neglect are apt to find fault with everything, even the view. It's not the River Café's jeweled vision of the Emerald City. It is the *Daily News* sign and Pepsi's red neon and, from certain seats, the glittering necklace of the Queensboro Bridge. And dining on a barge is like owning a yacht: If you have to ask the price, you can't afford it. With entrées $10.50 to $16.50 at lunch, $13.50 to $22 at dinner, all vegetables à la carte, too few inexpensive wines, and a hearty appetite, it's possible for two to spend $75 for lunch and $120 for dinner, tax and tip included.

But sitting on water has a seductive magic for me. Even on a gray winter day the light casts a special spell. Sunshine is dazzling. At night, tugs and ore boats glide by lit up like Christmas trees. If I had my way, all of the island's shoreline would be studded with restaurants and picnic grounds, food stands and dance halls. The Water Club is a poem to the city from a lover. The rhythm is off, but the sentiment is clear.

The Water Club, the East River at 30th Street (683-3333). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, daily 6 to 11:30 p.m.; brunch, Saturdays and Sundays 11:30 a.m. to 2:30 p.m. American Express, Carte Blanche, Diners Club, MasterCard, Visa. ■

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STAGES OF BOREDOM

"...*Merlin,* with Doug Henning's flower-child patter, is neither magic nor myth. *Blood Relations* offers no surprises..."

Tricky trio: *Chita Rivera, Rebecca Wright, and Doug Henning in* Merlin.

THERE ARE THREE MAIN COMPONENTS to magic. There is the diverting and diversionary patter, the magician's spiel; there is the sleight of hand; and there are the props, chiefly boxes of sundry kinds. To me, the first two aspects are of somewhat greater interest; the third, which the magician usually buys or commissions from other people, though the most spectacular, I find the least absorbing. Whether or not I can begin to guess it, I have little interest in figuring out how it's done, and the miraculous aspect is rather less poignant than a New York bus or subway running on time. This to introduce **Merlin,** a pseudomythological musical cum magic show, conceived by the Canadian magician Doug Henning, with help in the original conception by Barbara De Angelis and magic consultation by Charles Reynolds. Mr. Henning performs the tricks and, after a fashion, the protagonist.

As an illusionist, Henning is to me of the least interesting kind, because his magic is preponderantly based on component three in the above scheme. He has some of the best boxes this side of U.P.S., in which, for example, two women are sawed in half in separate containers, which are then so shuffled that the women get, as it were, incorrectly reassembled. Or one woman will enter a tall, upright box, with her head, hands, and feet protruding, only to have the order and position of these parts completely scrambled and made to keep shifting. Or a candle may levitate out of its candlestick, fly all over the place including through hoops, and finally return to roost in its starting point. Or Henning himself may fly up in the air, float through hoops, and, in midair, spin around on his own axis. This last may not be so much magic as prestidigitation: keeping one goofball spinning.

For goofball Henning certainly is. Whether as Merlin (whom he meagerly impersonates) or as himself (whom he has a genius for remaining), Henning exudes, unlike other magicians who strive for various forms of urbanity, irony, and sophistication, unmitigated goofiness. The face, with its gee-whiz eyes, protruding teeth, and receding chin, was born, I suppose, to cornball wonderment (I doubt if *that* could have been bought or commissioned), but the benighted way of moving about and chattering may have been, carefully and dopily, cultivated. Mr. Henning neither acts nor sings (the latter he does not even try, about the former I cannot be sure), but, most painful of all, his patter is that of an overage, wilting flower child. Magic, by implication, can be performed by anyone, even such a jolly combination rabbit and woodchuck as Mr. Henning—say, a rabchuck or, considering the quality of acting, a woodbit.

The book, by Richard Levinson and William Link, concerns three Merlins (young, old, and, mostly, in between, because that one is played by Henning); their teacher, known only as the Wizard; a wicked queen, known only as the Queen (naming does not seem part of anyone's magical repertoire here), who wants to make her oafish son, Fergus, king, and figures that the best way of eliminating Arthur is by knocking out Merlin; the unicorn Philomena, Merlin's guardian equine, mimed and danced by a young woman obviously in love with Merlin; and the black panther changed by the Queen into a girl, Ariadne (maybe the boys were better, after all, before they started naming names), meant to destroy Merlin but falling in love with him, he being obviously irresistible to these half-beasts. There is also a king-size Darth Vader whom the Queen sics on Merlin, and who succumbs to another type of Merlinian magic.

To accompany this meth of a myth—sorry, mess of a miss—there is condignly wretched music by Elmer Bernstein, along with equally graceless lyrics by Don Black, who has some trouble with grammar as well, as in the oft-repeated lines "Come follow/ He who knows the way." Two choreographers, Christopher Chadman and Billy Wilson, are credited, though there is hardly enough here for one; and the usually magical Robert Wagner and Theoni V. Aldredge have come up, respectively, with only so-so scenery and slightly better costumes. Tharon Musser's lighting is good not only at what it reveals but also at what (wires, strings) it cunningly conceals.

The supporting cast is uneven. Rebecca Wright is enchanting as dancer, mime, actress, woman, and unicorn. She makes you believe that this Philomena, like Rilke's unicorn, was begotten by universal love. When she is onstage, you might as well forget about watching any other, lesser type of magic. Edmund Lyndeck is competent as the Wizard; Nathan Lane amusing as Fergus, the prince who would not be king, only a lecher, even with lines like this one about Arthur: "Maybe he is not dead;

Photograph by Peter Cunningham.

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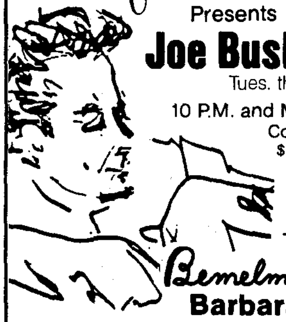

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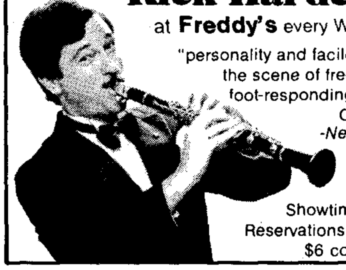

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maybe he is unbearably boring." Michelle Nicastro is rather squat and smarmy as ingenues go, and her provenance seems to be less a black panther than some humbler, domestic tabby. As for Chita Rivera, she seems to have taken a leaf from Merlin's book and appears to be living her life backward: Already she is a disturbing reminder of her own daughter. I'm not saying that *Merlin* is dead; it may just be unbelievably boring.

SHARON POLLOCK'S **Blood Relations** IS, by contrast, quite routinely boring. Lizzie Borden may not be the most original subject for the stage (Elsie Borden might have been more interesting), but a woman who, as Miss Pollock plainly suggests, could ax her father and stepmother to death in 1893, and even in those pre–Alan Dershovitz days, get herself acquitted, is not likely, you would think, to yield an infinitely talky, monotonous, and in most ways unsurprising play. It is this most successful Canadian playwright's notion, however, that Lizzie was a lesbian feminist as well as a free and cultured spirit stifling in the burg of Fall River. When her father kept signing over more and more of her rightful inheritance to his crude wife and her cruder brother, and would not listen to reason, what else was Lizzie to do?

The play begins in 1903, showing us Lizzie and "the Actress" (presumably based on Nance O'Neil) together *chez* Lizzie, in the most discreetly conveyed flagrante delicto. This line is not pursued; instead, the two women act out a highly sanitized version of what happened back then, with the Actress playing Lizzie, Lizzie playing the Irish maid, the parents and an uncle playing themselves, and one other actor playing both Lizzie's married swain and her defense attorney. An awkward conceit, especially as some character is always skulking or lowering around the periphery, while the story lurches this way and that, and the revelations come thin and slow.

The language is genteel and civilized enough, though now and then somewhat anachronistic ("hooligan" appears several years too early, and I doubt if in that time and place anyone would "soak up the ambience"). But the serious prolepsis is in the characterization: "To have murdered one's parents or to be a pretentious small-town spinster—which is worse?" asks one or another of the Lizzies. The author's accusing finger, I'm afraid, points to the latter. I felt uncomfortably throughout that I was supposed to view the case as justifiable homicide. Under David Kerry Heefner's routine direction, and in a handsome production with a particularly apt set by Ron Placzek, all the actors are adequate, and both Lizzies, the mysterious Jennifer Sternberg and the extremely subtle Marti Maraden, outstanding. ■

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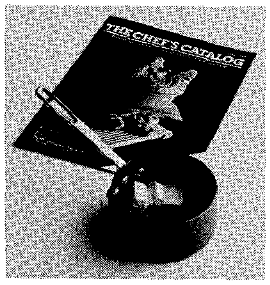

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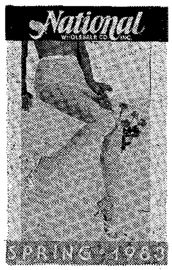

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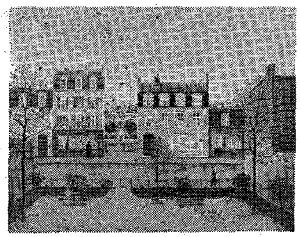

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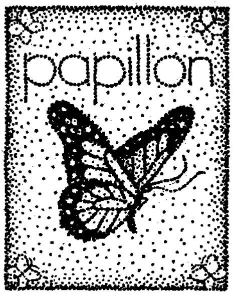

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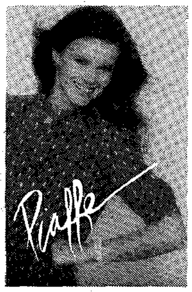

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THE PAUSE THAT REFRESHES

"...For much of *Betrayal,* the subject is not adultery or love but simply Pinter's ability to sustain his famous mood..."

Tête-à-tête: *Jeremy Irons and Ben Kingsley as the lover and the husband.*

MOVIEGOERS WHO FELL UNDER THE spell of Ben Kingsley's tranquil but commanding gaze in *Gandhi* will want to see Harold Pinter's **Betrayal,** in which Kingsley exchanges his dhoti and bungalow for the neatly tailored suit and Victorian townhouse of a contemporary Englishman. Wearing a toupee with spiky bangs that makes him look a little like Caligula, Kingsley plays Robert, a supercivilized publisher of about 40 who quietly endures a long affair between his wife, Emma (Patricia Hodge), and his best friend, Jerry (Jeremy Irons). The mildness is still there in Kingsley's manner, but it's ironic now: Robert is a virtuoso at tormenting himself, Emma, and Jerry with his knowledge of the affair; his mildness becomes a self-lacerating way of mocking the "mature" modern response to adultery. As always in Pinter, the dialogue is rife with undertones and portents. Patricia Hodge, who is arch and remote, and Jeremy Irons, who is astonishingly callow, succumb to Pinter's barbed chic; at times their allusive, emotionally stifled conversations—so terribly reserved, brittle, heartbreaking—sound like a Nichols-and-May parody. Indeed, in other hands, Robert might have seemed merely malevolent and masochistically creepy, but Kingsley makes him a complexly suffering man.

Betrayal is a conventional haut bourgeois adultery triangle made fresh and poignant by a reversal of the traditional time scheme. Pinter was faced with a vexing practical problem: After all, if you're not going to have someone pull a gun out of a drawer, how do you achieve a dramatic climax with the subject of adultery? Pinter's solution is both ingenious and poetically satisfying. The play (and movie) begins two years after the affair is over. Jerry and Emma meet in a pub and discover that they share no more than half-remembered fragments of their passionate attachment. Pinter then takes us back to the stony ending of the affair itself, then back four years earlier, to the time Robert found out about it, and so on, back and back, until we wind up, seven years before the opening scene, at the fateful party at Robert's house at which Jerry, a little drunk, first spoke ardently to Emma and the affair began. This has to be Pinter's most unusual moment: Jerry actually stops talking Pinterese and speaks instead like a young man in love—passionately, foolishly, selflessly. The emotional effect of this backward spiral is painfully ambiguous. The gray banality of the opening yields gradually to poetry and passion; yet every backward step reminds us of the transience of love and of the inevitable diminution of human energy.

The distinguished theater director David Jones, making his first film, spaces the short declarative sentences and bland questions with a feeling for the pathos of missed connections and unspoken emotions. Yet Jones can't supply what the playwright hasn't put there; he can only fill the silences with implication, and after a while we may lose interest in these played-out characters, with their evasions and defensive redundancies. Whether Pinter writes of family reunions, of relations between master and servant, or of academics fighting over women and status in an Oxford garden, he constructs the same mood of floating malice, the same comedy of egotism and selfishness breaking through solicitude. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—that he's obsessively drawn to. For much of *Betrayal,* the dramatic issue at hand is not adultery or betrayal or love but simply Pinter's ability to sustain his famous mood, his style, his ambience. His plays are stunts, and even the presence of a great actor like Kingsley can't alter their special nature. Seeing him in *Betrayal* makes one hungry not for more Pinter but for Shakespeare.

IN **The Lords of Discipline,** SET AT AN authoritarian military school in the South, groups of freshmen cadets, heads shaved, run up and down corridors in a pathetic jog-trot, shrieking in real terror as older boys shout commands at them and slap them around. Hustled into a shower room as nozzles spew scalding water, the quivering cadets look like punks in a borstal lockup or geeks in a circus sideshow. It is hell night, when anything goes. A bit later, a black cadet, Pearce (Mark Breland), is forced to do endless chin-ups while the point of an upturned sword is held under his genitals. And that's just the beginning.

The Lords of Discipline was directed by the Englishman Franc Roddam, whose first feature, *Quadrophenia,* about mods and rockers in the England of the sixties, possessed a mysterious, spurting energy. Roddam's rock-club scenes, street fights, and riots were tumultuous and frightening. But now his energy looks merely hysterical. As far as we can make out, no one at this academy studies or teaches; the cadets don't even *drill.* Apparently the entire student body is devoted to these sadomasochistic rituals—and the entire faculty too. Roddam whips up a homoerotic frenzy, and he seems fascinated by solemn military ceremony—uniformed men standing in rows, swords raised, or sitting stiffly at a formal dinner party. When he tries for behavior within a normal range—the low-comedy routines in the cadets' rooms, for instance—his direction turns completely amateurish. The movie is about military school as a system of functioning psychosis. But is the school crazy—or is the director?

The Lords of Discipline has been adapted by Thomas Pope and Lloyd Fonvielle from a novel by Pat Conroy, whose earlier books served as the bases of the movies *Conrack* and *The Great Santini.* David Keith, who was Richard Gere's buddy in *An Officer and a Gentleman,* dons his uniform again for a virtually identical role—a high-principled and humane young Southerner caught in a military machine that he respects but that fundamentally violates his nature. The Keith character, Will, is approached by his mentor at school, the lovable, cigar-smoking Colonel Berrineau (or Bear, as everyone calls him), and is asked to run interference for Pearce—the first black cadet at the academy (the time is 1964)—who is taking a vicious hazing. Bear, played by the sinister-looking Robert Prosky, is a murky character who seems to hover around the school like the Holy Ghost, and Roddam rests the camera at the end of Prosky's lit cigar and keeps it there through one ambiguous close-up after another. Uncertain of Bear's motives, Will nevertheless gets pulled into defending Pearce and soon learns that the courageous black cadet is being terrified by a hooded secret society called "The Ten," a group of elite seniors who viciously hound out of the school anyone they consider unfit to wear its hallowed ring.

What starts as a favor to Bear becomes Will's moral quest: What does the ring mean? Are the school's values—honor, discipline, courage—a fraud? That gold band is worried over more than the goddamned ring of the Nibelung. But it's impossible to take seriously the moral dilemma propounded in this movie, for the movie never sets up any convincing level of reality. In order to make their case against military-school fascism, the filmmakers create a situation in which a general of the United States Army condones torture with electric prods in his own house. As Pat Conroy has admitted, "The Ten" didn't really exist at the southern military school he attended as a young man, and the whole film gives the overwrought impression of muckraking in an imaginary situation. The filmmakers might respond that "The

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Ten" is really a metaphor for the Ku Klux Klan and other secret societies, but in that case why not make a film about the Klan? It's been a long time since Humphrey Bogart snapped a whip in *Black Legion.*

Gleeful, violent, and thoroughly unbelievable, *The Lords of Discipline* extends an adolescent boy's fantasy world of midnight raids, solemn friendships, and unfathomable authority figures into the nightmare world of racism and torture, and the director doesn't have the control or the vision to bring the two worlds together. The only sustaining element in the movie is David Keith's performance. With his devil's eyebrows and cleft chin, Keith gives some promise of sex appeal, but his broad, American-as-apple-pie smile kills it. Keith, I think, is likely to evolve into a popular second-level star, a Van Johnson for the eighties. He has a talent for decency, and that's far from nothing.

IN WIM WENDERS'S **The State of Things,** a highbrow German director, Friedrich (Patrick Bauchau), is shooting a B movie about the survivors of a nuclear holocaust on the Portuguese coast, only to have his American backer and producer, Gordon (Allen Goorwitz), disappear with the production funds. Marooned in their hotel rooms (the Atlantic roars mournfully outside), the actors and technicians slowly come apart: An actress saws away at the Mendelssohn Concerto on an out-of-tune violin; a loutish English star takes repeated baths between bouts of drinking and screwing; the script girl—Warhol superstar Viva, looking good—dictates cranky letters into a tape recorder; the cinematographer—director and international cineast icon Samuel Fuller—chews on a cigar and listens to a talking clock while waiting for news of his wife, who is dying at home.

Like all of Wenders's movies, *The State of Things* is funny, suggestive, and slightly tedious. Despite his disclaimers, it's impossible not to see the picture as a rueful comment on his relations with Francis Coppola, who put up the money for Wenders's *Hammett,* but interrupted shooting in order to use the film's star, Frederic Forrest, for a movie of his own. When Friedrich finally tracks down Gordon in Los Angeles (made nostalgically beautiful by the legendary cinematographer Henri Alekan, working in lush black and white), the great man is on the lam from his creditors and is living in a stranger's mobile home. As the two men drive around a Hollywood now reduced to myth (Schwab's drugstore), they have a memorably funny dialogue about the nature of film narrative. *The State of Things* feels casual, almost tossed off, but it gets better and better as it goes along. ■

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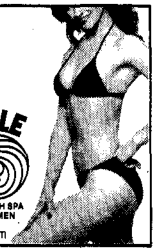

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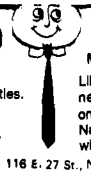

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ARTIFICE AND ARTINESS

"...Peter Martins's pieces for City Ballet may be hollow at the core, but in one, his dexterity almost makes up for that..."

THE **New York City Ballet's** LONG WINTER season at the State Theater was memorable for the brilliance of the dancing—from stars and corps alike. Significantly, these blazing performances, with their hectic edge, lacked the firsthand supervision of George Balanchine, whose health is failing. They were a tribute to him—that sentiment is clear—but they were also a declaration of intent. "Look," the dancers and their *régisseurs* seemed to say, "Balanchine's creation will not die."

Meanwhile, the obligatory events of a New York season—the premieres and galas—turned up on the calendar as usual. Two of the "new ballet" slots in the schedule were filled by Peter Martins, who has assumed many of Balanchine's duties as ballet master.

Delibes Divertissement (to the charming *Sylvia* score) was little more than filler in its first incarnation, last spring at the School of American Ballet's annual display of its prize students. Musically intelligent and resourceful in its invention, it simply has no soul—an intangible commodity, to be sure, but an essential one. This has always been a frightening aspect of Martins's work: the feeling it gives of featureless, affectless figures patterning space in a place that has no name and belongs to no one's vision.

A mitigating quality retained from the school production is the untamed look of the eight-girl ensemble, with their unbridled attack, sharp limbs, and flying ponytails. The ballerina role is done with more calm and musicality now, by Heather Watts, and the two male roles—princely escort and fireball virtuoso—have been combined for Jock Soto, who is a little out of his depth. New costumes, by Ben Benson, wound the eye by mating turquoise with ultramarine blue.

Rossini Quartets, to a pair of sonatas written when the composer was a precocious twelve-year-old, was Martins's contribution of substance. Here his dexterity all but compensates for the hollowness at the core. It's a "pretty" ballet, set in a Watteau-esque woodland park. The women wear frothy, pale-green costumes edged in baby pink or blue and trimmed with rosebuds; the men sport flower-sprigged waistcoats. There's a suggestion of panniers in the ladies' skirts and more than a suggestion, in the choreography, of manners befitting the *fêtes galantes* of the Rococo painter's fantasies.

Flirtation—the light side of love—is expressed by six of the company's smaller, ebullient dancers, nowhere through mime but entirely through quick, buoyant combinations of steps. Two members of this intimate ensemble, Judith Fugate and Daniel Duell, keep emerging as demi-soloists as well, losing and regaining their anonymity by choreographic sleight of hand. The adagio passages fall to a taller, graver couple, Suzanne Farrell and Adam Lüders, who suggest a deeper, mature love—passion even, and its accompanying sorrows.

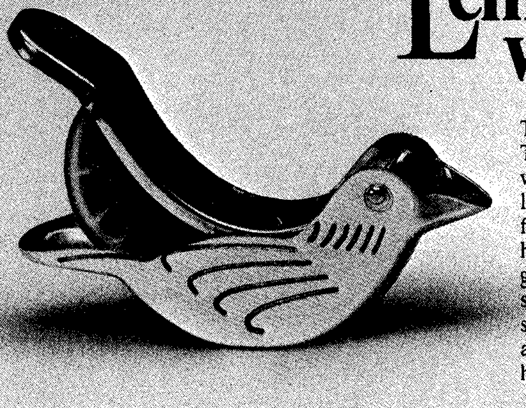
Adagio: *Farrell and Lüders in Martins's* Rossini Quartets.

Martins often declares that he has apprenticed himself to Balanchine and has set himself to study his master's skills. Here we see some of the results of his diligence, the craft that can be acquired by keen analysis. A key Balanchine device, as Martins has observed, is the development of a single movement from bud, not merely to flower but to bouquet. This kind of amplification can be dry or mechanical in Martins's hands, but more than once in the Rossini, he achieves the organic quality that is instinctive with Balanchine: The signature motif of the opening passages has the three secondary ladies standing on the flat of the foot in a deep, bent-kneed arabesque as their partners turn them. The main couple, appearing for the first adagio, repeats the design, but Farrell takes the pose on pointe, so that where the other women swirl, she floats, and with that change in tone, we seem to learn something about her character.

Always adept at manipulating shifting combinations of characters, Martins makes a tour de force of it here. Two of the sunny, small women bound in unison, followed by Fugate and Duell in a sprightly duet. The other two ensemble men compete playfully, introducing a sober, intricate variation for Lüders; later their female counterparts graciously make a moving frame for Duell's solo. Farrell's carefree dancing against a diagonal of her three confidantes is echoed in the second, soulful adagio when the auxiliary men form a roving triangle around her and her swain—attendants, worshipers, and solemn witnesses. Often, the myriad juxtapositions hold the stage so briefly, the ballet looks fitful. Yet Martins achieves his most magical effects with this strategy, for the evanescent relationships, seen sequentially, gather in the mind until they seem simultaneous, and one has the illusion of being at once privy to all the encounters—open and covert—at a captivating party.

THE AUDIENCE FOR THE **Erick Hawkins Dance Company**, at the Joyce Theater, seemed to be having an aesthetic experi-

Photograph by Steven Caras.



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ence I couldn't share. Where they found art, I saw only affectation. Hawkins worked with Martha Graham back in the grand old days of modern dance—indeed, was married to her for a time. Like Graham, he has a penchant for highly stylized, ceremonial theater. Ideas from Native American ritual, from the classical stages of Greece and Japan, permeate his dances. But where Graham fused those ancient, borrowed forms with her singular, contemporary outlook, Hawkins merely adopts their trappings, and so self-consciously that his work seems pretentious.

In *Plains Daybreak*, considered a landmark piece by Hawkins admirers, First Man intrudes into the world of Buffalo and Coyote, Fish and Snake, Hawk and Porcupine. The animals—there are eight in all, and don't think each doesn't have its moment in the rising sun—are represented by crouched, foot-thumping, fetish-wielding dancers in sculptural headgear that proclaims their identity. Some of their movement is mildly imitative, and then—revealing, say, the fishness of the fish—it does evoke sympathy for these creatures. The rest is pretty much pageantry and pantomime (First Man aims arrow at horned beast), and to what end? The dance is laden with heavy messages, all of them cryptic. I think Hawkins wants to tell us about man's simultaneous otherness and oneness vis-à-vis his fellow dwellers in the environment, but his signs are so portentous they cloud rather than clear the air.

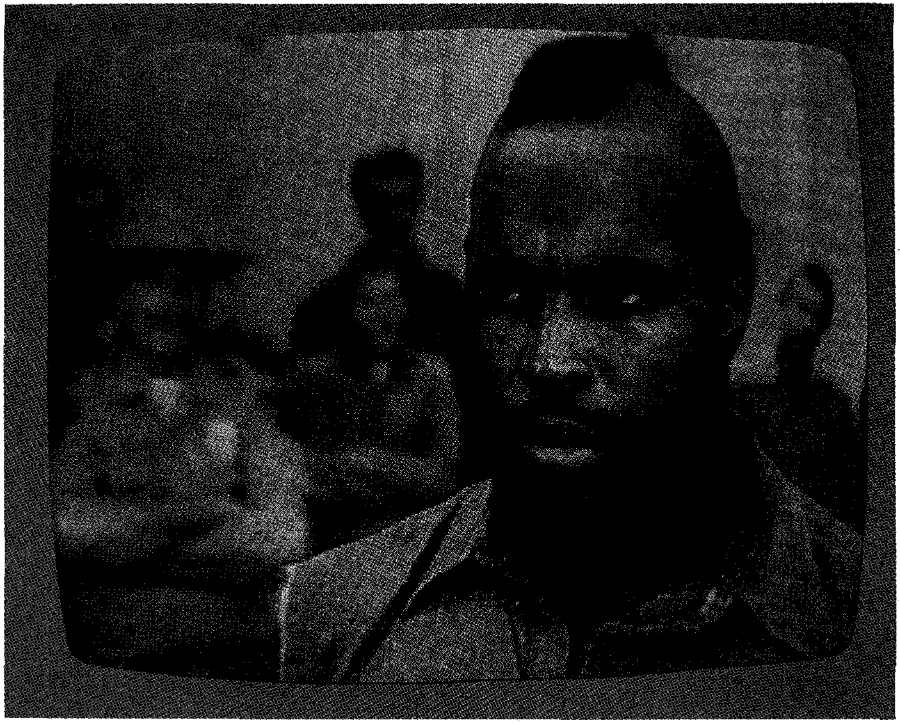
When you can guess at his meaning, it may be puerile. A new work, *Summer-Clouds People*, takes place on an archetypal beach. A dreaming bathing beauty awakens to a realization of her body's erotic potential: shy touches to shoulders, breasts, crotch. She's frightened away by a bevy of frolicsome swimmers. Suddenly all participants are transmogrified into imposing ancestral figures who gesture hieratically with the wide sleeves of their formal robes. The members of the ensemble return from this Jungian seizure in new swimsuits and hide their faces in their hands. Glowing with her newfound understanding, our heroine solicitously "uncovers" them, gazing earnestly into their eyes. Apparently she is urging them not to be ashamed of their human instincts, and with some success, since the end of the dance finds them, I believe, getting in touch with their bodies.

Actually, this last task is redundant for Hawkins dancers, since their gentle, flowing, calmly controlled technique is based only on what is good for the body. (Ballet, with its forced turnout, splayed stretches, and pointe work, is very bad for the body, as orthopedists attest.) Like a diet based on grains, beans, and greens, it doesn't pack many thrills. ■

Television/James Wolcott

I'VE GOT CLOTHES THAT JINGLE, JANGLE, JINGLE

"...With his gong-size earrings and clinking gold chains, Mr. T of *The A Team* looks like a walking boutique..."



Muscleman: *The terrible Mr. T, capable of razing skyscrapers with a single clout.*

FRUSTRATED BY THE TEENSY RATINGS toted up by its "quality" shows (*Taxi, Cheers, St. Elsewhere*), NBC has cast aside all veils of decorum and gone tarting after a hit—a fat, splashy, schlock hit. Its candidate: **The A Team** (Tuesdays; 8 P.M.), a new series about a squad of Vietnam veterans who hire themselves out as mercenaries and, in their carousing exploits, leave the countryside rutted with tire tracks. *The A Team* is essentially a revved-up version of *Mission: Impossible,* taking the same delight in the use of intricate gear and disguises. But there are revealing differences. To topple despots cursed with vague accents and bad complexions, the I.M.F. (Impossible Missions Force) specialized in stealth, finesse, miniaturization. A sliver of microfilm slipped into a hollow stiletto heel was enough to send a dictator scurrying to his bunker, flinging his accent behind him. Although the members of the A Team also dab on nose putty and wire themselves for sound, they have a brawny scorn for stealth and finesse; operating out of a black van, they prefer to blow doors off their hinges and rush into rooms spraying the air with semi-automatic fire. In their love of swank and firepower, the A Team bursts upon the scene as the latest thing in commando chic.

Although the star of the show is George Peppard, who twirls a cigar and crinkles the laugh lines around his eyes as the A Team's raffish commander, NBC shrewdly built its advertising campaign around the butch attractions of his sidekick B.A., played by the inimitable Mr. T. In *Rocky III,* Mr. T was an ebony death machine, threatening to pound Sylvester Stallone into a heap of Caucasian mush and—*grrr*—refusing to brush after every meal. On *The A Team,* Mr. T is still a gleaming mound of muscle—brandishing a clump of knuckles, he seems capable of razing skyscrapers with a single clout—but he's also given cute things to do, like teaching kiddies how to make clay ashtrays. (When not leading commando raids, Mr. T's B.A. serves as a counselor in a day-care center!—which is like handing Conan the Barbarian a whistle and asking him to play lifeguard.) Mr. T's wardrobe also makes a loud contribution to the show's rinky-dink tintinnabulation. Whitney Balliett, of *The New Yorker,* once described a musician given to wearing instruments slung around his neck as looking like "a walking pawnshop." With his gong-size earrings, clinking wreaths of gold chains, and coin-bright buttons and studs; Mr. T looks like a walking boutique—you almost expect to see a cash register popping out of his midriff. With every step he takes, loose change seems to tinkle from his navel.

Like Mr. T's wardrobe, the show sports a killer-diller flamboyance. Its plots make the tales of H. Rider Haggard seem subdued, sedate. In a recent episode, the A Team took on a sadistic redneck warden whose idea of fun was having two of his prisoners chained together in a makeshift arena and forced to duel to the death ("Like the gladiators in *Rome,* man," explained Mr. T, mightily peeved). To set the warden up for a sting, George Peppard pretended to be a hairdresser, standing on tiptoe and saying his lines with a pinch of mint, and another member of the team—The Face, played by Dirk Benedict—masqueraded as an expert on penology, constantly fidgeting with his owlish glasses to indicate he was a deep thinker. The dialogue written for these cutups was a staccato shower of hip slang. Hassled on the exercise yard, Peppard told a hulking con, "You're a guy travelin' Mach 1 to a pine box." And when the repartee flagged, Mr. T would crook his arm around someone's windpipe, just to say hello.

Although the plot for this episode was preposterous, that really wasn't the problem. The stars of *The A Team* keep throwing us a wink to let us know that they're in on the mischief, but their comic style is too broad and raggedy to have a satirical gloss. Dirk Benedict is the worst offender. A former glamour boy on *Battlestar Galactica,* Benedict acts with his dimples and overdoes every effect. When he employed a southern accent in this episode, he laid on a drawl so thick he seemed to be spreading tar to build a new interstate.

By playing a terse, stoic brute, Mr. T is able to bull his way through the show's gaucheries without scuffing up his image. As his co-stars camp it up to the hilt, he just stands there and glowers, letting his jewelry plink like wind chimes. So far

Photograph by James Hamilton.

the ratings for *The A Team* have been promising, but even if the series hits the skids, NBC may very well keep Mr. T on its roster, if only to complement its other black star—that feisty little spark plug Gary Coleman (of *Diff'rent Strokes*). Lucky fates may not befall the rest of the cast. Dirk Benedict's dimples are losing their crescent flair, and George Peppard's boyishness is thinning at the temples. Yet when he's not tricking about in fake whiskers and even faker dialects, Peppard can be modestly engaging, and he deserves something better than this show's frantic shenanigans. Perhaps to preserve his career he ought to consider changing his name to "Mr. P."

ABC HASN'T BEEN LOUNGING WITH ITS feet perched up on the desk, either. On February 10, the network rolled a new pair of comedies out of the showroom, slapping the hoods with a hankie to give them that little extra spiff. Unfortunately, it doesn't take a Ralph Nader to realize that there's nothing under those hoods except a lot of rude knocks and loose connections. Of the two comedies, **Condo** (Thursdays; 8 P.M.) is by far the more deplorable. A ripoff of CBS's *The Jeffersons, Condo* is an abusive doubles match between two couples who share a terrace and a batch of animosities. On one side of the net are the country-clubbish Kirkbridges (played by McLean Stevenson and Brooke Alderson), on the other the humble-of-origin-yet-proud-of-spirit Rodriguezes (Luis Avalos and Yvonne Wilder). The Kirkbridges consider the Rodriguezes pesty upstarts, while the Rodriguezes regard *them* as bleached-out wimps.

Caught in the cross-volleys of sarcasm are their love-entwined children, Scott (Mark Schubb) and Linda (Julie Carmen), *Condo*'s Romeo and Juliet. The disgrace of this show is that it doesn't poke malicious fun at its characters' bigotry; instead, the writers use that bigotry as an excuse to lob a lot of hurtful ethnic cracks back and forth across the terrace. As the show's star, McLean Stevenson (whose credits include *M*A*S*H* and the immortal *Hello, Larry*) seems to know how unbecoming the material is—instead of trying to give his lines a clever, original spin, he simply stands around in his bad suits and lets his long arms droop down to his kneecaps. Only Julie Carmen as the Rodriguezes' daughter manages to emerge from this vat of ill feeling looking soft-eyed and unmussed. Brusquely crass, *Condo* cries out for the swing of a wrecking ball.

As does **Amanda's** (Thursdays; 8:30 P.M.), a sitcom that takes its title from the name of a seaside resort run by a bullyingly officious Bea Arthur, known best for her cobra stares on CBS's *Maude*. *Amanda's* is an American version of

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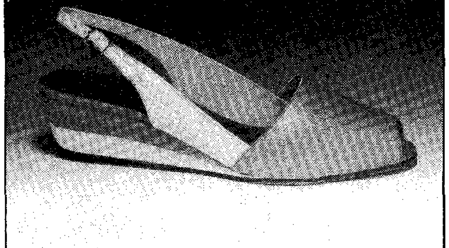

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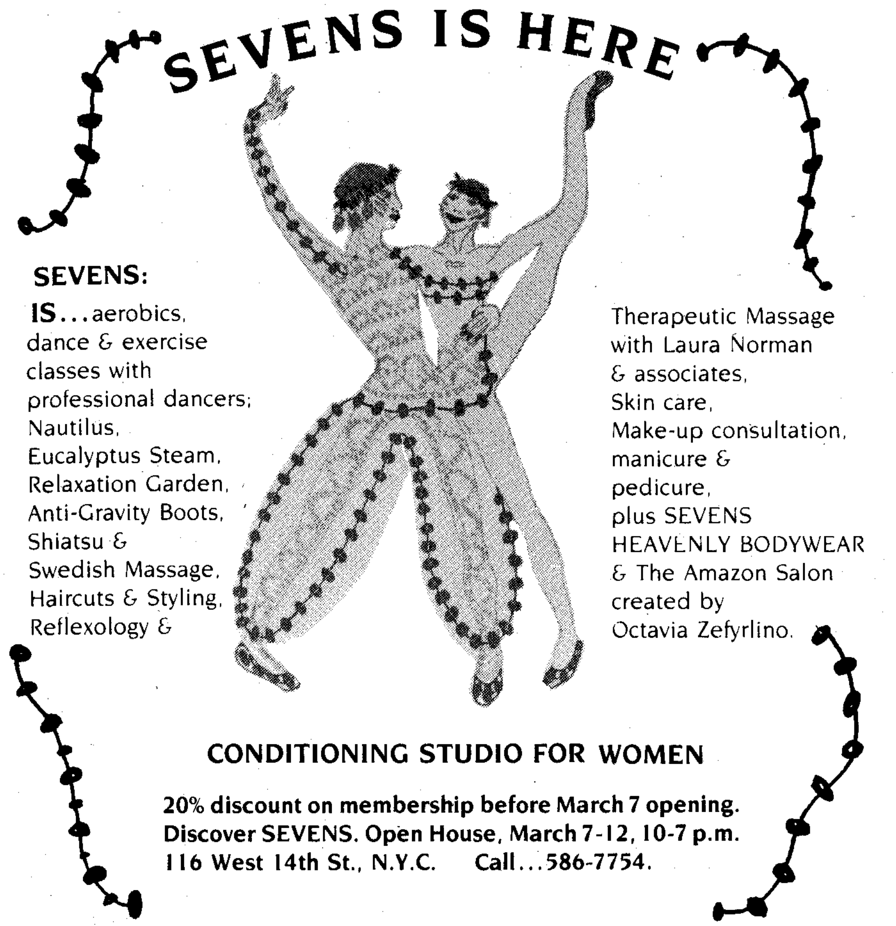
John Cleese's brilliantly askew comedy *Fawlty Towers* (Sundays; 10 P.M.; Channel 13), in which Cleese chases pet rats across the linoleum and breaks breadsticks over the head of his dithering waiter, Manuel. Cleese's triumph in *Fawlty Towers* is that he manages to be both servile and insolent, shooting sneering asides under his breath even as he's cringing before a frosty-mannered lord. Bea Arthur's Amanda is closer to Lady Macbeth, all flint and murderous appetite. Now, as it's oft been remarked, Lady Macbeth was hardly an ideal hostess, and I suppose there might be comic possibilities in the thought of Amanda skulking through the halls of her inn, turning her guests into anxious mice. But *Amanda's* doesn't realize any of those possibilities. Instead, like McLean Stevenson on *Condo,* Arthur is reduced to hardening her eyes and hurling spears of nastiness at the nearest beating heart. And most of her nasties are tiresomely worn. For example: Telling off a real-estate operator in the premiere episode, Amanda informed the hustler that when she died she wanted to be cremated and have her ashes "blown into [his] eyes"—a clumsy twist on George S. Kaufman's famous crack about the producer Jed Harris. Bea Arthur, spry and active, doesn't let the show sink into listlessness, but her hostile bustling doesn't set off charges of merriment, either. She's like a valiant Broadway trouper trying to keep a doomed show afloat. She might be better off surrendering to the inevitable.

AFTER ALL THIS STRESS AND BOTHER from the networks, the new syndicated sports series **The Road to Los Angeles** (Sundays; 6 P.M.; shown locally on Channel 9) comes as a welcome respite. With baseball star Steve Garvey as host, *The Road to Los Angeles* is a weekly checkup on the status of athletes working up a rigorous sweat in preparation for the 1984 Olympic Games. Deftly shot and edited, the series shows us fencers flicking their foils, runners digging a foot-worn groove in the track, vaulters getting a firm grip on their poles. The highlight of the first installment was a feature on the synchronized-swimming duo Candy Costie and Tracie Ruiz, whose routine in the water is punctuated with oddly lyrical robotic hand jives and head tilts—they look as if they were starring in an aquacade choreographed by the New Wave unit Devo. Regrettably, *The Road to Los Angeles* is limiting itself to the toils of American athletes—I'd love to see a feature on the astounding Russian gymnast Natalia Yurchenko, for example—but so far the show hasn't gone in for star-spangled chauvinism. Like the athletes it reports upon, *The Road to Los Angeles* maintains an intelligent poise. ■



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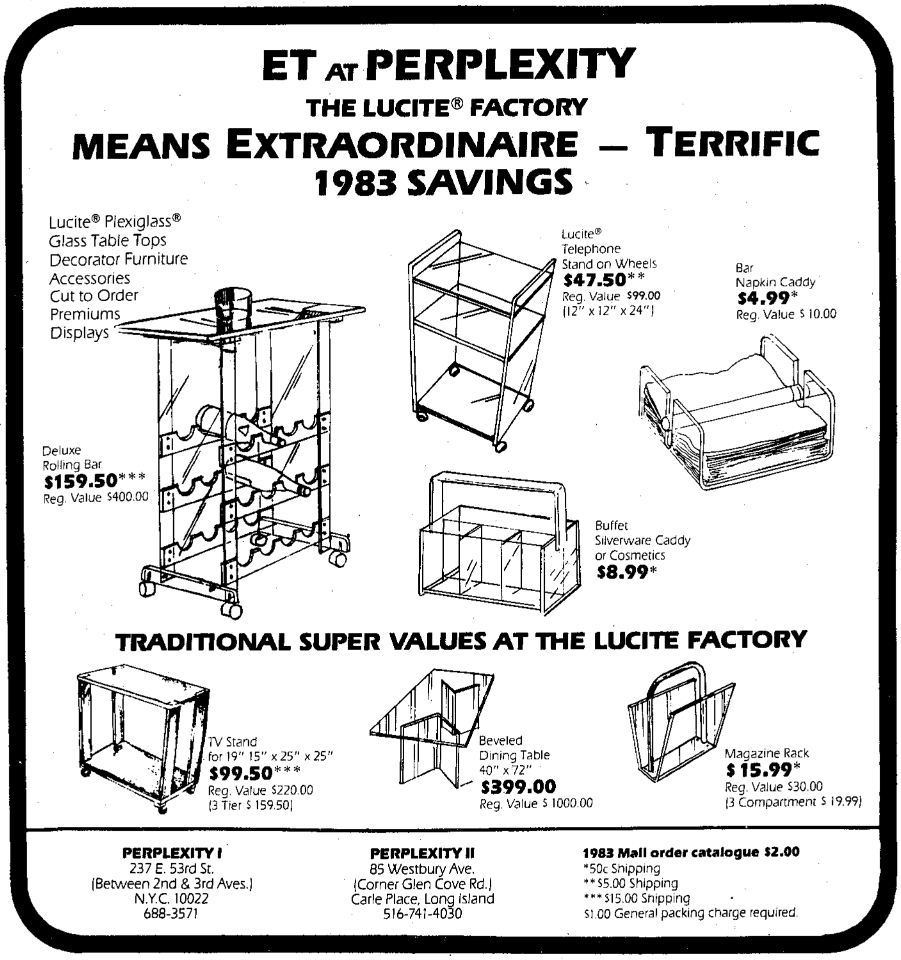

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VACUUM IN VIENNA

"...We cannot believe in the lovers in the Metropolitan's new *Arabella,* so almost everything else seems wrong, too..."

THE METROPOLITAN OPERA DID JUST about everything possible to ensure success for its new production of Strauss's **Arabella.** Kiri Te Kanawa and Bernd Weikl must be today's preferred interpreters of the opera's romantic leads since they sing these parts all over the world, and most of the secondary roles were cast from strength. Director Otto Schenk and set designer Günther Schneider-Siemssen, who gave the Met such hits as *Tannhäuser* and *The Tales of Hoffmann,* looked like an ideal choice for this sentimental period piece, a delicious Viennese comedy of manners set in 1866 at carnival time. On the podium was Erich Leinsdorf, whose experience with *Arabella* is nearly as old as the opera itself, dating back to the first performance in Vienna nearly 50 years ago.

Despite all this, the work stubbornly refused to come to life, and the blame will probably once again be laid to Strauss and his librettist, Hugo von Hofmannsthal. A recurrent critical refrain has greeted *Arabella* almost from the beginning: Strauss, pushing 70 in 1933, had written himself out, and the two men could do nothing better than cook up a weak sequel to their big success of twenty years earlier, *Der Rosenkavalier.*

Neither criticism survives close scrutiny. In its overall musical tone, *Arabella* resembles *Der Rosenkavalier* about as much as *Turandot* resembles *Madama Butterfly.* Of course, there are inevitable stylistic similarities between the two operas, but both poet and composer consciously tried something different with *Arabella.* In most important respects, they not only succeeded but also produced an opera—their final collaboration—infinitely more refined on every level. That, rather than superficial echoes of *Der Rosenkavalier,* accounts for this connoisseur item's slow but sure progress on the international scene.

Hofmannsthal explores one of his favorite themes in *Arabella:* the inexplicable physical and spiritual forces that draw a man and a woman into a love relationship. The oldest story in the book, you say? True enough, but for Hofmannsthal that fact of life reverberates with all sorts of mysterious resonances, expressed both in the external mating game itself and in how that ritual affects and changes the two participants. He treated the subject as a highly stylized entertainment in *Ariadne auf Naxos,* pitting the true-to-death Ariadne against the flirtatious Zerbinetta. In *Die Frau ohne Schatten,* the message is embedded in the elaborate symbolism of a fantastic fairy tale. In *Die ägyptische Helena,* the problems of love and marriage are thrashed out through myth, as Helen and Menelaus heal their fractured relationship after the Trojan War.

Partly to satisfy Strauss, who was by then becoming a bit befuddled with his partner's increasingly high-flown flights, Hofmannsthal returned to earth and created the lovable true-to-life people of *Arabella.* And what rich characters they are. Each one is subtly drawn with a poet's insight into the quirks and foibles of human nature, transforming what could have become a dime-store love story into a complex man-woman confrontation from first meeting to misunderstandings to marital resolution.

Strauss eagerly seized on this literate, wisely compassionate libretto, and his score not only warms and quickens the figures of the drama, but it also clearly forecasts the serene style that was to flower so miraculously in his old age. The orchestra is used with a new economy and transparency, the dialogues unfold in a seamless flow of melodic prosody, and the big lyrical moments are as ravishing as in any of his other operas. Admittedly, *Arabella* stumbles midway in Act II, not to recover until much of the last act has run its course; but even that half-hour blemish hardly detracts from the effect of the opera as a whole.

If *Arabella* is so wonderful and the Met did its level best by the piece, what went wrong? Three things, from where I sit, two of them being Te Kanawa and Weikl. The opera hinges on Arabella and Mandryka—if we cannot believe in them, the whole evening can easily degenerate into three hours of boredom. Nature has given Te Kanawa the physical beauty and creamy soprano that an Arabella must have, but not the sensibility for the part. Although she is far more animated than the last time I saw her in the opera (several years ago in Houston), she still plays rather coldly on the surface of the character, suggesting the girl's bourgeois attitudes but very little of her warm, alluring mystique. Beyond that, Te Kanawa's voice sounded off form on opening night, lacking the repose and soaring freedom that she brings to this music when at her best. Weikl, too, has the proper vocal weight

Weikl and Te Kanawa at the Met: *A casual meeting of disinterested strangers.*

Photograph by Henry Grossman.

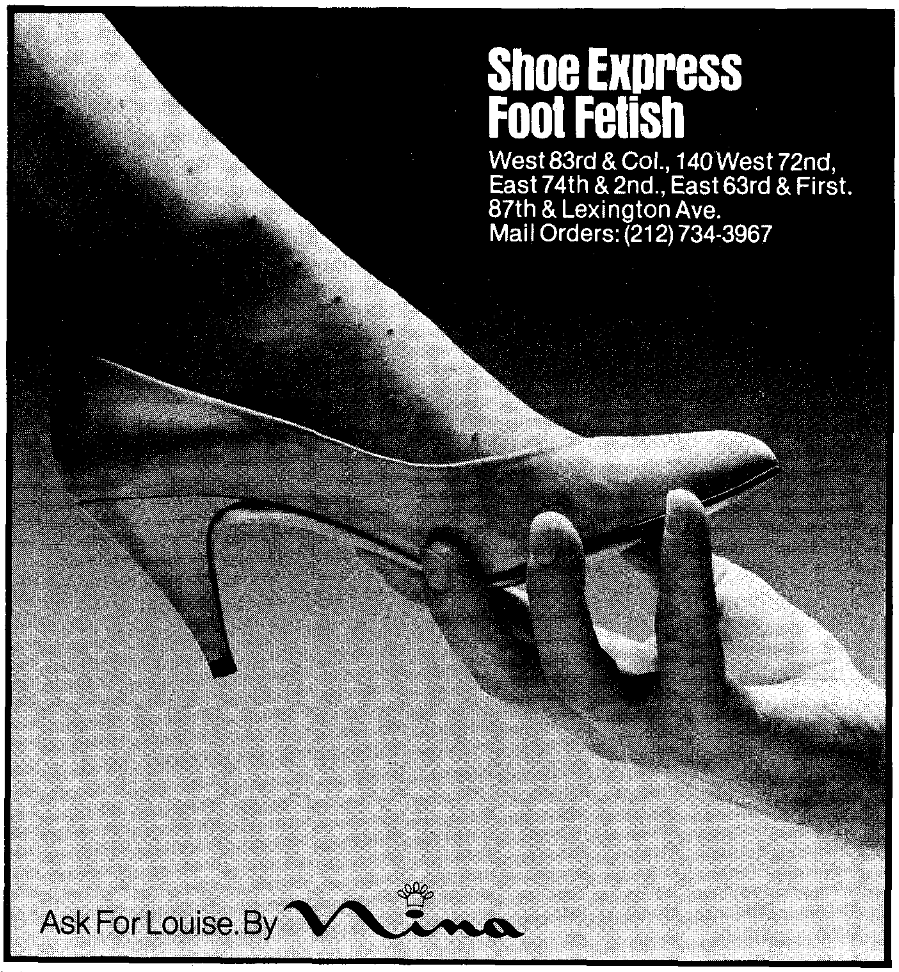
and range for Mandryka, but his broadly generalized approach never managed to find the underlying nobility of this rough-diamond personality. The tender scene of mutual discovery, where Arabella and Mandryka pledge themselves to each other, seemed to pass casually between disinterested strangers.

Then there was Leinsdorf, a debilitating presence despite his thorough knowledge of the opera. As usual with this conductor, every note of the score was clearly and sensibly laid out, but without a trace of warmth, charm, or graciousness. It seemed positively perverse of Leinsdorf to rush so perfunctorily over the expansive duets, while lingering stodgily when Strauss begins to spin out filler material.

Kathleen Battle as Zdenka, Arabella's little sister, outshone nearly everyone else on stage with her crystalline soprano and dramatic concentration. Her final exit up the hotel stairs as she casts a last loving look at Matteo and softly sings his name is only one of *Arabella*'s magical moments, and this one at least tugged at the heart. David Rendall's rather beefy Matteo convinced the ears if not the eyes, while the ripely comic cameos provided by Mignon Dunn and Donald Gramm as Arabella's parents could not have been more amusingly on target. At the second performance, Ingrid Kremling stepped in for Te Kanawa without altering the overall effect of the production. An experienced provincial German soprano, Kremling had the basics well in hand, but her serviceable, slightly rusty voice and arch manner did not exactly add up to the Arabella of one's dreams.

The Schneider-Siemssen sets—a seedy but comfortably overstuffed hotel suite and a glamorous cream-colored ballroom—conjured up the last word in *fin de siècle* Viennese decadence, and Schenk's alert direction is full of characterful touches. At the moment, the Met's new *Arabella* is a lovely shell sorely in need of a compelling heroine, hero, and conductor. If these crucial vacuums can be filled, perhaps this last glowing creation of Strauss and Hofmannsthal will finally, and rightly, be recognized as the pair's crowning achievement.

THE HUNDREDTH ANNIVERSARY OF Wagner's death fell on February 13, an occasion observed by both the Brooklyn and the New York Philharmonic. Over in Brooklyn, Lukas Foss made a typically quirky obeisance by conducting two Wagnerian celebrations of C major: the nineteen-year-old composer's rarely heard Symphony in C and the mature master's Prelude to *Die Meistersinger*. After that, Foss explored the influences of Wagner on two of his most famous successors—Mahler (the *Kindertotenlieder*, sung by the mezzo-soprano Jo-



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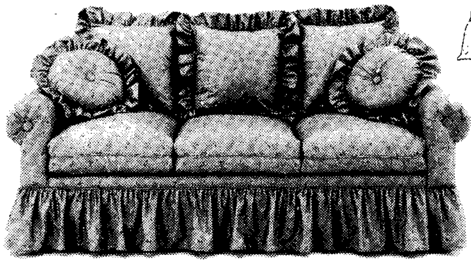

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anna Simon) and Strauss (*Don Juan*).

Probably the most astonishing fact about Wagner's Symphony is its utter predictability and conventionality. At the time, no one could have dreamed that the composer of this innocuous work, which dutifully apes the classical manner of Beethoven and Schubert, would one day shake the foundations of Western music. Still, hearing the youthful indiscretions of genius, no matter how watery they may be, is instructive, and I applaud Foss's enterprise. The Brooklyn Philharmonic also deserves a hearty collective handshake. The orchestra has recently improved beyond recognition, playing with crisp ensemble discipline and a heady vitality while rarely missing a musical point.

The New York Philharmonic's program was an all-Wagner affair, familiar orchestral excerpts from the operas plus the *Siegfried Idyll.* Zubin Mehta conducted shapeless performances of no special distinction, although Hildegard Behrens enlivened the evening, singing selections from *Lohengrin* and *Tannhäuser,* as well as the *Wesendonk Lieder.* Behrens has been punishing her voice by taking on the heaviest dramatic-soprano roles of the German repertoire, and who knows how much longer she can keep it up. For now, her intelligence and communicative fervor deflect attention from an instrument that already shows dangerous signs of wear and tear.

MUCH THE SAME CAN BE SAID OF **Renata Scotto,** although she is a more confident singer than she was a year ago. Her recital at the Metropolitan Opera must have disarmed everyone except those sensitive souls who could never abide the acid streaks in her soprano. Scotto not only chose songs that showed her to optimum advantage, but also devised an uncommonly interesting program—not always the case when Italian opera singers attempt a concert. The most unusual items were five unpublished Verdi songs, especially a vintage post-*Otello* prayer. Respighi's *Deita Silvane* cycle also had strong musical attractions, as did several obscure Mascagni arias and Liszt's magnificent Petrarch sonnets.

Everything Scotto sang benefited from her ability to blend musical, verbal, and coloristic inflections into precise vocal gestures that seemed to define exactly what the composer intended. Unlike her cautious operatic performances of late, there was very little self-conscious tippy-toeing about the material. Scotto's exciting intepretations of the Mascagni arias, in fact, suggest her future lies here, if she can find anyone willing to revive these unfashionable operas for her. James Levine's piano accompaniments sheathed Scotto's voice in a made-to-order velvet glove—no wonder singers adore him so much. ■

The Sporting Life/Vic Ziegel

EAMONN HIGHER

"...Returning from his father's funeral, Eamonn Coghlan began thinking about breaking his world indoor-mile record..."

ONE REASON TO CELEBRATE THE INDOOR-track season is that, unlike every other game, it knows when it belongs. Since the calendar has become completely useless (football from March to July—that was the last straw), it's somehow remarkable that the best runners and jumpers still manage to turn up at the usual time and place, making deliveries on the usual promises: faster, higher, longer.

Friday night at Madison Square Garden, it's the USA/Mobil Indoor Track and Field Championships, a tankful that the competitors simply call the nationals. Until the recent snowstorm forced a postponement of the U.S. Olympic Invitational meet at the Meadowlands Arena to this Sunday afternoon, the Garden event was the final stop on Mobil's six-week, sixteen-meet indoor tour.

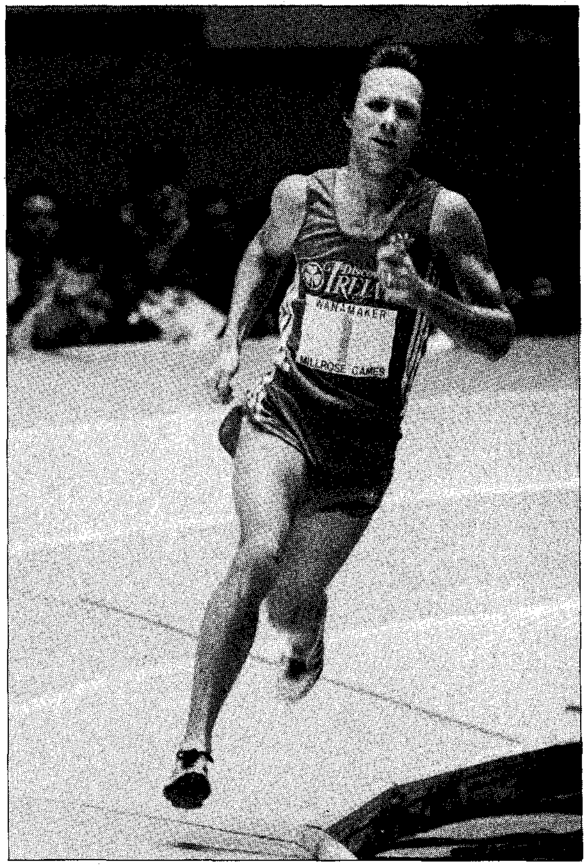
So far, faster and longer have been taken care of by Carl Lewis, and no one has been higher—with a roof over his head—than pole-vaulter Billy Olson. Both will be working at the Garden.

February 4 in Toronto, Olson became the first person to vault nineteen feet indoors. One night later, in Dallas, Lewis dashed 60 yards in 6.02 seconds, another indoor record from the man who brought you the first 28-foot indoor long jump. Since Lewis won the 100-meter sprint as well as the long jump at the last two summer nationals, and with the Olympics coming up in 1984, he is now being described as the best thing this country has put on a track since the 1936-model Jesse Owens. The 21-year-old Lewis manages to keep a reasonably straight face when people suggest he try to match Owens's four Olympic gold medals next summer in Los Angeles. Olson, 24, is another young man with a golden future. Right now, he's at the head of a talented class, improving by leaps. Clearly, their best is yet to come.

Eamonn (Ay-mun) Coghlan, another of Friday's favorites, feels the same way. He talks about breaking his indoor-mile record in the Garden, or certainly at the Meadowlands, on the new track he helped design. Next, Coghlan intends to move outdoors and lower all his times, from the 800-meter event right up to the 5,000-meter, which is a bit over three miles. There are, in fact, two specific 5,000-meter races he's planning to win: The first is at the world championships in Helsinki this summer; the second is at the Olympics, Coghlan standing on the platform with a gold medal hanging from his neck while the band strikes up Ireland's national anthem. He can dream, can't he?

Coghlan didn't run at all last year, because of a stress fracture and Achilles-tendon injury. He's 30 years old, and that's fairly late in the race. Worse, the Olympics are when the big boys come outside to play. Ask anybody with a stopwatch: You don't bet against Eamonn Coghlan indoors. But when the sky's above...

He won the Wanamaker Mile at the Garden's Millrose Games last month, his fifth success in five starts in that event. Two years ago, his 3:50.6 time became the standard for the indoor mile. There have been eight indoor miles run in 3:53 or better, and half of them belong to Coghlan.



Coghlan: *A favorite at Friday's Garden meet.*

But Coghlan outdoors can't keep up with the indoor Coghlan. His best time for the sunlight mile is 3:52.45, practically a minuet when compared with Sebastian Coe's record of 3:47.33. "My time is nothing when you see Coe and Steve Scott running 3:47," Coghlan admits. A younger countryman, Ray Flynn, who describes Coghlan as his inspiration, has broken 3:50. "With all due respect to them," Coghlan adds, "I feel if they can run that fast then, hey, I should be able to run that fast. I feel so fresh every time I run now, it's given me the desire to go all out for the remaining few years of my career."

The injuries last year, he points out, helped his body recover "from all the years of wear and tear. That forced rest gave me a new appetite for training and competing." He returned to the boards last month with victories in Ottawa, Los Angeles, and the Millrose meet. "I came back indoors better than I ever expected to. I sort of felt, yeah, the world record, I'd like to get it under 3:50."

He thought his strongest chance would come in the Meadowlands meet, originally scheduled for February 12. But when his father called from Dublin—"I'm thinking of coming over for a weekend, Aer Lingus has a special, which meet do you think I should come for?"—Coghlan mentioned the January 28 Millrose Games.

That was the plan until the runner hung up the phone and talked it over with his wife, Yvonne. They decided to invite William Coghlan to stay at their Rye, New York, home for two weeks—long enough to see his son in the Millrose mile; a 5,000-meter race against Alberto Salazar, the New York Marathon king, a week later in Toronto; then the all-out try at the indoor-mile record in New Jersey.

Coghlan's father, an electrical contractor, had run as a teenager. "Powerful

Photograph by Paul Sutton/Duomo.

"...The injuries last year, Coghlan points out, helped his body recover 'from all the years of wear and tear'..."

chest, powerful arms, naturally fit," Coghlan says. "To see him run across a track, the odd times he would time me, he had an incredible sprinter's style, that high-knee-lift action. So full of energy. He would always challenge me to a 100-yard dash, and he had full confidence he could beat me."

When Eamonn was twelve years old, his father was calling him "the joiner," "because I'd join the soccer club and leave. Then the Gaelic football club. Then, when I started off running cross-country races, he thought it would be too tough for me, because he knew what it was like from being a runner himself. He felt there was no way I could stick to track and field, because of the individual effort it takes to be good."

Eamonn ran at first for a Dublin club by the name of Celtic. When the group fell apart, Coghlan recalls, "I didn't train, wasn't involved for a month or two"—until a coach from one of the other Dublin clubs, Metropolitan, "spoke to my father about me. Gerry Farnan knew me because I had beat one of his hot kids. When I more or less disappeared, he found out where I lived and came knocking on the door."

Sunday mornings, Farnan, who spent the week selling fruit from his truck, brought his boys together for what he called cat-and-mouse games. A half-dozen runners, the mice, would take off, to be followed by the cats. "Gerry's plan was to have us run for an hour or two, running and stopping and sprinting and running long and enjoying it as a game. He taught me to love the sport, instead of making us train in a way that by the time you were fourteen, when it was time to start concentrating on the sport, you'd end up hating it. Gerry taught my father to understand that."

Coghlan's father became a regular at local meets. Before long, he was holding a clipboard and helping out with some of the administrative chores. "Sometimes I used to think, 'Aw, he's only doing this for me,'" Eamonn says now, "but that wasn't it. It was a revived interest in a sport he used to do himself. Throughout my career, he never forced himself on me, never got involved in my career. I know he was proud of me, but he never pushed me. He wasn't trying to get something out of my success to make up for what he hadn't achieved himself."

Last spring, Coghlan's father called his son with the news that Gerry Farnan, who was still Eamonn's coach, had died. Coghlan wasn't training then, couldn't even jog, because of his leg injuries. He wasn't certain he would ever regain his world-class form. But when he did, he wanted his old man to see him at his best: another world record.

It wasn't to be. Five days after William Coghlan arrived in New York, he died in his sleep.

"What hurts most of all," his son says, "is that I don't feel he got to see my whole career blossom. During his visit, he said, 'I always knew you would be 30 before you reached your peak.'"

When Coghlan returned to this country after the funeral in Ireland, he began thinking again about the indoor record. "The first two days I trained here, I felt fantastic," he says, "as if my father was up there, pushing me. The only thing is, am I really ready to run a sub-3:50 mile? Not too many people have done it outdoors, and nobody's done it indoors."

No, not yet. But this is no time to bet against Eamonn Coghlan. ▬

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SALES & BARGAINS

BY LEONORE FLEISCHER

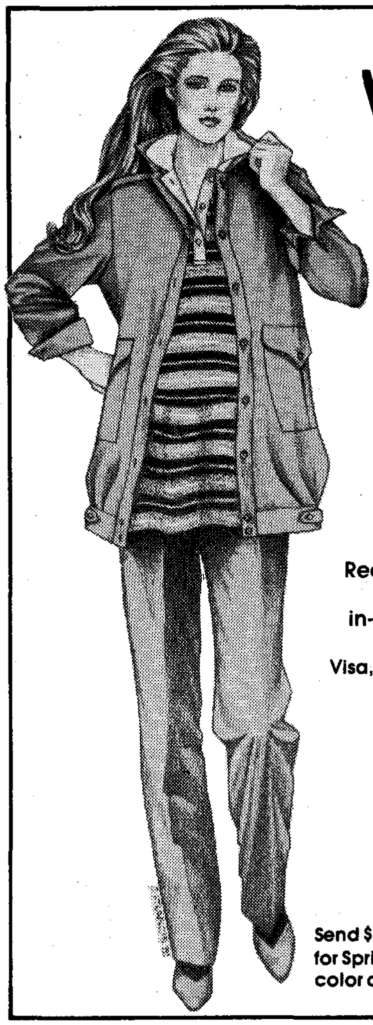
Wedding Dresses

EXQUISITE COTTON MEXICAN WEDDING dresses, machine-made but hand-finished with elaborate tucking and lace, are on sale here at 50 percent off. There are sixteen styles; the sizes range from 6 to 12, but most dresses are in sizes 8 and 10. They were $355–$600 and are now $177.50–$300. Also, six styles of wedding blouses that were $140 each are now $70. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Tianguis Folk Art, 284 Columbus Ave., near 73rd St. (799-7343); Mon.–Fri. 11 a.m.–6:30 p.m., Sat. till 8 p.m., and Sun. noon–6 p.m.; while stock lasts.*

Carpeting

THE YOUNG MAN WHO RUNS THIS carpeting store has an exhaustive knowledge of the subject. Now the store is having a sale, with discounts of 20–40 percent on major brands of carpeting. From Cabin Craft: Soliloquy Antron III, usually $24.99 a sq. yd., now $15.99; Thistledown Antron III, usually $45 a sq. yd., now $26.95; Venetian Court Ultron Nylon, usually $34.95 a sq. yd., now $21.95; and more. From Philadelphia Carpet: Velvet Mood Anso IV, usually $34.95 a sq. yd., now $22.95; Franklin Square Anso IV nylon, usually $32.95 a sq. yd., now $19.95; Brookhaven, usually $31.95 a sq. yd., now $18.95; and more. From World Carpet: Great Desire Enkalon with built-in Scotchguard, usually $29.95 a sq. yd., now $16.95; Presidential Enkalon with built-in Scotchguard, usually $34.95 a sq. yd., now $24.95; Largo Antron Plus, usually $29.95 a sq. yd., now $17.99; and more. Installation uses only ½-in. "rebond" pad that is guaranteed to last the life of the carpeting and costs $3 a sq. yd.; carpeting itself carries manufacturer warranties; installation carries lifetime guarantee against buckling at seams and bunching up. You will also find Armstrong Imperial Accotone no-wax cushioned vinyl linoleum, in eight colors and twenty different patterns, usually $7.99 a sq. yd., now $4.50 (not including installation); Mannington Dura-Polish linoleum and GAF Softred cushion vinyl, both 12 ft. wide, usually $7.99 a sq. yd. each, now $4.50; 12-in. no-wax peel-and-stick vinyl tiles from Am-

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**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Silk Lingerie

FOR ONE DAY ONLY, YOU CAN BUY FINE-quality, hand-cut, hand-finished silk lingerie at wholesale prices and below. The color range is from pastel to brilliant, sizes P, S, and M. A few examples only: kimonos in charmeuse or jacquard, four different lengths, from hip to ankle, retail $156–$198, here $75–$110; robes with lace insets and trimmed with scalloped lace, retail $174–$198, here $80–$90; petticoats with lace trim, some appliquéd with rosebuds, retail $64–$70, here $34; full-length lace-trimmed nightgowns, retail $164, now $80; lounging pajamas with hip-length kimono top, retail $280, here $160; scoop- and V-necked lace-trimmed camisoles with scalloped edges, retail $60–$62, here $25–$35; tap pants, retail $52, here $25; chemises in hip, fingertip, and knee lengths with side slits and scalloped-lace trim, retail $84–$98, here $45; teddies, most with lace trim, retail $100, here $45–$55; antique-lace pillowcases, retail $42–$46, here $20; men's and ladies' silk boxer shorts, retail $65, here $35. Cash-and-carry only; all sales final. *Celestial Silks, 386 Park Ave. South, at 27th St., Suite 1903; Sat. 11 a.m.–4 p.m.; 2/26 only.*

Watches

EASILY SERVICED AMERICAN-WARRANTIED Seiko watches for men and women, almost all of them quartz, and all from the 1982 line, are here at the wholesaler for 50 percent off and lower. There are 100 models from which to choose. For women: tank style with blue face and suede band, retail $79.50, here $40; goldtone with round face and metal band, retail $175, here $87.50; small square yellow face, retail $110, here $55; Seiko Lassale ultra-thin two-tone, retail $650, here $325; and many more. For men: stainless-steel day-date, retail $115, here $62.50; yellow day-date with metal band, retail $195, here $97.50; Lassale ultra-thin day-date, retail $750, here $375; and many more. Also, early birds will find about 60 watches at more than 50 percent off, such as an ultra-thin men's watch with large round face and lizard band, retail $195, here $85. During the sale period, if you want any Seiko watch from the 1983 collection, you can have it at 40 percent off. And for the conoisseur, five of the Bradley quartz Mickey Mouse watches for grown-ups advertised in *The New York Times Mag-*

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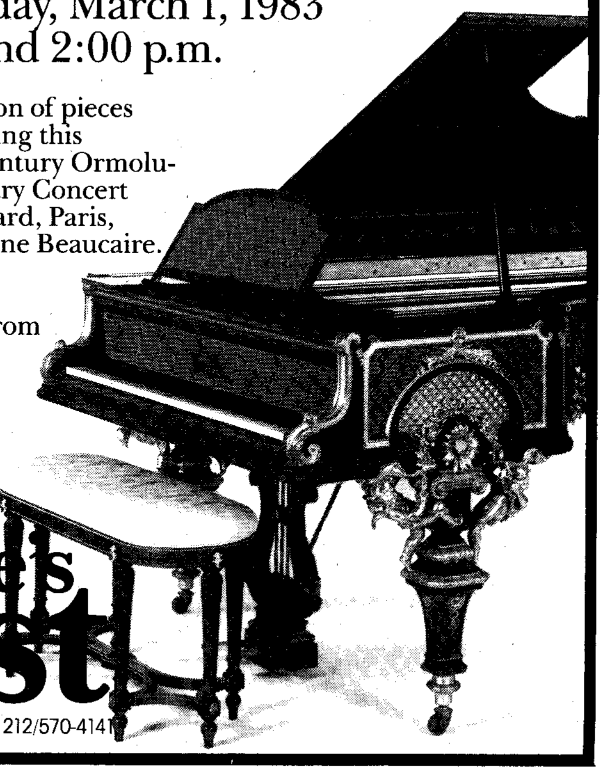
azine section are 25–40 percent off: "gold coin" watches, retail $150, here $90; tank style, retail $85, here $63.75; black-and-gold face with suede band, retail $90, here $67.50; and more. Checks accepted; no credit cards; all sales final on '82 models; exchanges possible on '83 and Mickey Mouse models. *G. Wrublin Co., Inc., 168 Fifth Ave., near 21st St., fifth floor (929-8100); Mon., Tues., Thurs., and Fri. 9 a.m.–5 p.m. and Wed. till 7:30 p.m.; through 3/31 or while stock lasts.*

Women's Shoes

THIS LITTLE SHOP USUALLY OFFERS DIScounts of up to 20 percent on famous-label shoes. It is now taking an extra 10 percent off on previously sale-priced winter shoes. Brand-new spring and summer styles will also be discounted an extra 10 percent. Winter shoes include Evan-Picone suede wing-tip flats trimmed with patent leather, now $49; Garolini open-toe sling-back in black or taupe leather, now $48; Gloria Vanderbilt low-heeled pumps with strap, in black or brown patent leather, now $34. Spring and summer styles include Shoe Biz espadrilles, retail $35–$40, usually $28–$34 here, now $22.50–$30.50; Garolini sling-backs, retail $85, usually $69 here, now $62; 9West stacked-heel pumps, retail $45, usually $38 here, now $34. A.E., M.C., V., checks accepted; all sales final on winter shoes; exchanges possible on spring and summer shoes. *Bettina Shoes, Ltd., 79 Madison Ave., near 28th St. (696-1692); Mon.–Wed. 9 a.m.–6 p.m., Thurs. and Fri. till 7 p.m., and Sat. noon–5 p.m.; through 3/5.*

Leather Bags

THIS WHOLESALER HAS ABOUT 450 leather hunting bags made in England, and is offering them at only $1 higher than wholesale prices. The bags are of full natural cowhide, unlined, some in natural only, some in colors; the styles are classic, and all have shoulder straps. A few examples: a medium-size bag with inside pocket, in black, red, gray, natural, or green, retail $27, here $15; a smaller version with no inside pocket, retail $20, here $11; a bag with outside pocket, retail $20, here $11; a limited number of bucket bags, retail $23, here $12; smaller versions of the hunting bag, retail $14 and $16, here $6 and $7; and much more. Also, about 25 soft-leather bags in the stone-washed look, retail $35, here $16–$19, and a group of leather-trimmed burlap satchel bags for summer, retail $26, here $13. Checks accepted; no credit cards; all sales final. *Waves Bags & Accessories, Inc., 330 Fifth Ave., at 33rd St., Suite 1206 (239-0442); Mon.–Fri. 9:30 a.m.–5 p.m.; while stock lasts.*



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A Complete Entertainment Guide for the Week Beginning February 21

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Feb. 22: "In the King of Prussia." Opening Feb. 23: "Poetry in Motion." #2—Feb. 21: "Walkover"; "Landscape After Battle." Feb. 22: "Hunting Flies"; "Everything for Sale." Opening Feb. 23: "Camera Buff."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Feb. 24: "Dragon Lee vs. the Five Brothers." Beg. Feb. 25: "Return of the Chinese Boxer."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "The State of Things." **AGEE ROOM—**"America from Hitler to MX."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Feb. 24: "Vortex." #2—Thru Feb. 24: "Le Beau Mariage." Opening Feb. 27: "Kamakaze '89."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "The Pirates of Penzance."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 21: "There's No Business Like Show Business"; "Bus Stop." Feb. 22: "Beyond a Reasonable Doubt"; "The Big Heat." Feb. 23: "A Streetcar Named Desire"; "The Fugitive Kind." Feb. 24: "Kitty Foyle"; "Roxie Hart." Feb. 25-26: "Murder Most Foul"; "Murder She Said." Feb. 27: "The Wizard of Oz"; "Singin' in the Rain."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Feb. 24: "Lola"; "Circle of Deceit."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Feb. 21-22: "2001: A Space Odyssey"; "Quest for Fire." Feb. 23-24: "Beyond the Valley of the Dolls"; "Vixen." Feb. 25-26: "Swept Away"; "Seven Beauties." Feb. 27: "Reggae Sunsplash"; "The Harder They Come."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Sophie's Choice." #2—"Sophie's Choice."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Frances." #2—"Frances." #3—"The Year of Living Dangerously." #4—Thru Feb. 24: "Time Stands Still." Opening Feb. 25: "Street Music."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Sting II."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Feb. 24: "E.T., the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Lovesick."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Feb. 24: "48 Hrs."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tootsie." #2—"Sophie's Choice." #3—"Lords of Discipline."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Lovesick." #2—"Sting II."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Let's Spend the Night Together."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Entity." #2—"Table for Five." #3—"The Verdict." #4—"The House on Sorority Row." #5—"Caligula." #6—"The Dark Crystal."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Without a Trace." #2—582-5070. "Lords of Discipline."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"The Year of Living Dangerously." #2—975-8369. "One Down, Two to Go."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "48 Hrs." **EMBASSY 3—**"Diner." **EMBASSY 4—**"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Feb. 21: "The Deer Hunter"; "Apocalypse Now." Feb. 22-23: "The Good Earth"; "The Dragon Seed." Feb. 24-26: "Casablanca"; "Spellbound." Feb. 27: "Fame"; "Hair." #2—Feb. 21-22: "Cabaret"; "New York, New York." Feb. 23-24: "To Kill a Mockingbird"; "Anatomy of a Murder." Feb. 25-26: "Ship of Fools"; "Voyage of the Damned." Feb. 27: "Papillon."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. Program unavailable.

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Pirates of Penzance."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Parsifal."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Thru Feb. 24: "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Program unavailable.

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Feb. 21: "The Browning Version"; "Dead of Night." Feb. 22: "M"; "The Three Penny Opera." Feb. 23: "The Spirit of the Bee Hive"; "Lord of the Flies." Feb. 24: "The Man Who Knew Too Much"; "Foreign Correspondent." Feb. 25-26: "Forbidden Games"; "Murmur of the Heart."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Table for Five."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Jaques Tati Festival. Thru Feb. 24: "Mon Oncle." Opening Feb. 25: "Jour de Fête."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Verdict."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Coup de Torchon." Opening Feb. 27: "The Gift."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "We of the Never Never."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Year of Living Dangerously." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Feb. 24: "48 Hrs." **CORONET—**Thru Feb. 24: "The King of Comedy."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Sophie's Choice."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Local Hero." **CINEMA II—**753-0774. "Betrayal."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. **GEMINI 2—**832-2720. Program unavailable.

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Frances."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Tootsie." #2—"E.T., the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Twilight Time."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Without a Trace."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "An Officer and a Gentleman."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Program unavailable.

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Lords of Discipline." #2—427-1332. "The Entity."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Feb. 24: "Sophie's Choice."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Table for Five." #2—"The Year of Living Dangerously."

MOVIES

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"The Night of the Shooting Stars." #2—"The Stationmaster's Wife." #3—"La Nuit de Varennes."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"The Pirates of Penzance." #2—"Winter Kills."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Feb. 21: "Showboat"; "Till the Clouds Roll By." Feb. 22-23: "Of Men and Music"; "Ludwig van Beethoven." Feb. 24-26: "Maytime"; "New Moon." Feb. 27: "A Night at the Opera"; "Charlie Chan at the Opera."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"We of the Never Never." #2—"Lianna."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Tootsie." #2—"Sophie's Choice." #3—"Lovesick." #4—"The Year of Living Dangerously."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—Thru Feb. 24: "The Verdict." #2—Thru Feb. 24: "Frances."

95. **THALIA—95th St. W. of B'way.** 222-3370. Feb. 21: "Swept Away"; "Seven Beauties." Feb. 22: "Nothing But a Man"; "Home of the Brave." Feb. 23: "Roxie Hart"; "Rose of Washington Square." Feb. 24: "A Special Day"; "We All Loved Each Other So Much." Feb. 25-26: "Atlantic City"; "The Leopard." Feb. 27: "Days of Heaven"; "The Duellists."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Feb. 21: "The Searchers"; "How Green Was My Valley." Feb. 22: "A Slave of Love"; "The Lady With a Dog." Feb. 23: "The Chant of Jimmie Blacksmith"; "Newsfront." Feb. 24: "Scandal"; "No Regrets for Our Youth." Feb. 25: "The Tin Drum"; "The Conformist." Feb. 26: "The Bitter Tears of Petra Von Kant"; "Chinese Roulette." Feb. 27: "Forbidden Planet"; "War of the Worlds."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Feb. 24: "The Dark Crystal." Beg. Feb. 25: "Lola"; "Veronika Voss." #2—"Sting II." #3—"An Officer and a Gentleman." #4—Thru Feb. 24: "The Sorceress." Opening Feb. 25: "One Dark Night."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. "An Officer and a Gentleman."

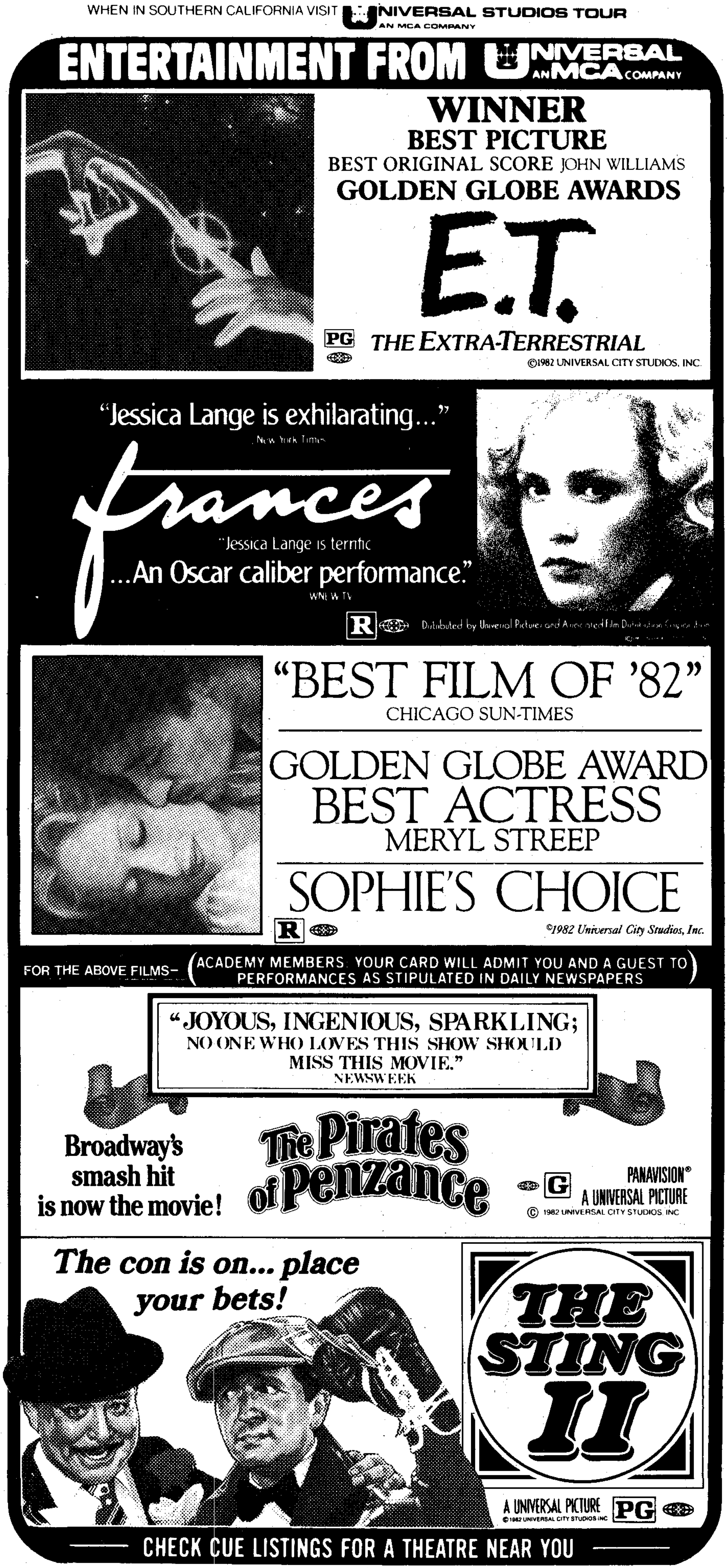
Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson & Roman Kroiter, & "Living Planet"; 7:30 p.m.: "To Fly," & "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly," & "Living Planet." Feb. 21 at 1: "Animal Stories: Tall Tales and Short"; at 3: "Tales of Survival."

BEACON THEATER—B'way nr. 74th St. 874-1717. Adm. $5. Feb. 27, 4, 7 p.m.: "Eugene Onegin" (1958) with Boris Haikin conducting the orchestra and chorus of the Bolshoi Theater.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Feb. 23, 8 p.m.: "My Sister Eileen" (1942) by Alexander Hall.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. The American New Wave (1958-1967)—A Generation Revisited, Part I. Feb. 25, 8 p.m.: "Shadows" (1959) by John Cassavetes, "The Savage Eye" (1959) by Sidney Meyer. Feb. 26, 8 p.m.: "Pull My Daisy" (1959) by Robert Frank and Alfred Leslie, "The Queen of Sheba Meets Atom Man" (1962-1964) by Ron Rice. Feb. 27, 8 p.m.: "Nothing but a Man" (1964) by Michael Roemer and Robert Young, "The Cool World" (1964) by Shirley Clarke.



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MOVIES

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Adm. by don. Feb. 25-26, 9 p.m.: "The Informer" (1935) by John Ford, with Victor McLaglen.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Feb. 23, 1,3,6,8:30 p.m.: "Le Signe du Lion" (1959) in French, Eng. subtitles, by Eric Rohmer.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Sug. don. $1. Thru Mar. 13: Video by Nam June Paik, Lyn Blumenthal, Jud Ralkut, VIDEOFREEX, Bruce Nauman, Nancy Holt, Robert Smithson & others.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Feb. 23, 7:30 p.m.: "Okoto and Sasuke" (1961) by Teinosuke Kinugasa. Feb. 25, 7:30 p.m.: "Marital Relations" (1968) by Michiyoshi Doi.

THE KITCHEN—484 Broome St. 925-3615. Adm. $3.50; members $2. Thru Feb. 26, 3 p.m.: Video shorts by artist Dan Reeves; 4 p.m.: Selected video originally produced for Communications Update Spring Series (1982); 5 p.m.: "Hatsa Yune" video by Bill Vila.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Feb. 22, 6 p.m.: "The Thirty-Nine Steps" (1935) by Alfred Hitchcock, with Robert Donat, Madeleine Carroll and Peggy Ashcroft.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Mar. 5: Muppets: Past, Present and Future; Sid Caesar: Master of Comedy.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Feb. 21, 2:30 p.m.: "The Texas Rangers" (1936) 6 p.m.: "Hallelujah" (1929), (both by King Vidor). Feb. 22, 2:30 p.m.: "Stella Dallas" (1937) by King Vidor; 6 p.m.: "What's Happening?", a collection of rare labor films of the 1930s. Perspectives on French Cinema. In French, Eng. subtitles. Feb. 24, 2:30 p.m.: "Une Etrange Affaire" (A Strange Affair); 6 p.m.: "Une Chambre En Ville" (A Room in Town). Feb. 25, 2:30 p.m.: "Toute Une Nuit" (All in One Night); 6 p.m.: "Paradis Pour Tous" (Paradise for All). Feb. 26, 2:30 p.m.: "Une Chambre En Ville"; 5 p.m.: "Toute Une Nuit." Feb. 27, 2:30 p.m.: "Paradis Pour Tous"; 5 p.m.: "Une Etrange Affaire."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Feb. 22, 8 p.m.: "Lolita" (1962) by Stanley Kubrick, with James Mason, Peter Sellers. Feb. 23, 7:30 p.m.: "The Scarlet Empress" (1934)by von Sternberg, with Marlene Dietrich and Sam Jaffe; 8 p.m.: "Dersu Uzala" (1975) by Akira Kurosawa. Feb. 24-27: "Lola" (1982) by Rainer Werner Fassbinder, with Barbara Sukowa.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Feb. 22, 12 noon: "Dodes'ka-den" (1970); 2:30 p.m.: "Hokusai: An Animated Sketchbook", "In the River", "24 Frames per Second", "Heliography", "Spacy." Feb. 24, 12 noon: "I Remember Harlem: Part IV (Towards a New Day) 1965-1980" by William Miles.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; members, students & senior citizens $3. Feb. 22-27: "El Cid" (1961) by Anthony Mann.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Feb. 26, 2 p.m.: "Ukiyo-e" (1960), "The Art of the Hyogushi (1973).

ST. ANN'S AND THE HOLY TRINITY CHURCH—Montague St. at Clinton St., Brooklyn Heights. 834-8794. Adm. $4. Feb. 24, 5:30, 8 p.m.: "Dr. Strangelove" (1964) by Stanley Kubrick, with Peter Sellers.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Feb. 26, 7,9 p.m.: "Lancelot of the Lake" (1974) by Robert Bresson. Feb. 27, 2 p.m.: "Heidi" (1937).

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—Thru Feb. 24: "Sting II." #2—Thru Feb. 24: "Young Gangs from Wildwood High." #3—Thru Feb. 24: "The Sorceress"; "The House on Sorority Row."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"Lords of Discipline." #2—"Young Gangs from Wildwood High."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Feb. 24: "The Year of Living Dangerously." #2—"Lords of Discipline."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"The Year of Living Dangerously." #2—Thru Feb. 24: "The Verdict." Beg. Feb. 25: "Sophie's Choice."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Lovesick." #2—"Sting II." #3—Thru Feb. 24: "Without a Trace." Beg. Feb. 25: "Sophie's Choice." #4—"Tootsie."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Lovesick." #2—"48 Hrs."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Lords of Discipline."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Tootsie." #2—"Sting II."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"The Year of Living Dangerously." #2—"Lovesick." #3—"Sting II." #4—Thru Feb. 24: "The Sorceress"; "The Entity." Beg. Feb. 25: "Sophie's Choice." #5—Thru Feb. 24: "Young Gangs from Wildwood High." Beg. Feb. 25: "One Dark Night."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Lords of Discipline." #2—"Without a Trace."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"Without a Trace." #2—"The Verdict."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. Thru Feb. 24: "The Sorceress." Beg. Feb. 25: "One Dark Night."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"48 Hrs." #2—"Tootsie."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Lovesick." #2—"Sting II." #3—Thru Feb. 24: "The Entity." Beg. Feb. 25: "Sophie's Choice." #4—"The Year of Living Dangerously."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Feb. 24: "Young Gangs from Wildwood High." Beg. Feb. 25: "Sophie's Choice." #2—"Sting II." #3—"The Year of Living Dangerously." #4—"Lords of Discipline."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"The Year of Living Dangerously." #2—"Lovesick."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Feb. 24: "Best Friends." Beg. Feb. 25: "Sophie's Choice." #2—"Sting II." #3—Thru Feb. 24: "The Verdict."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—"The Pirates of Penzance." #2—Thru Feb. 24: "The Dark Crystal."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. "Sting II."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"48 Hrs." #2—"Tootsie."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Lovesick." **SOUTH**—"The Year of Living Dangerously."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Feb. 24: "Best Friends"; "The Elephant Man." Beg. Feb. 25: "An Officer and a Gentleman"; "Animal House."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. "48 Hrs."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. "The Pirates of Penzance."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. "The Entity."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Without a Trace." #2—"The Verdict." #3—"Let's Spend the Night Together." #4—"Tootsie."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Feb. 22: "Peter Pan." Beg. Feb. 23: "Airplane II."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Feb. 24: "An Officer and a Gentleman." #2—Thru Feb. 24: "Tootsie."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Sting II." #2—Thru Feb. 24: "The Year of Living Dangerously." Beg. Feb. 25: "One Dark Night." #3—Thru Feb. 24: "The Sorceress." Beg. Feb. 25 (tent.): "The Year of Living Dangerously."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"The Verdict." #2—"Lords of Discipline."

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. Thru Feb. 24: "Caligula." Beg. Feb. 25: "One Dark Night."

303. NEW DORP—HYLAN— 351-6601. #1—"48 Hrs." #2—"Tootsie."

304. NEW DORP—LANE— 351-2110. "Lords of Discipline."

305. NEW DORP—RAE— 979-0444. #1—"Let's Spend the Night Together." #2—"Lovesick."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Without a Trace." #2—"Sting II."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—Thru Feb. 24: "The Sorceress." Beg. Feb. 25: "Sophie's Choice." #2—"Lovesick."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "The Year of Living Dangerously."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Feb. 24: "The Entity." Beg. Feb. 25: "One Dark Night." #2—"Tootsie." #3—"Let's Spend the Night Together." #4—"Lovesick."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Lovesick." #2—"Tootsie."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—Thru Feb. 24: "The Sorceress." Beg. Feb. 25: "One Dark Night." #2—"Sting II." #3—Thru Feb. 24: "Without a Trace." Beg. Feb. 25: "Sophie's Choice." #4—"The Verdict."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Feb. 24: "The Entity." Beg. Feb. 25: "The Verdict."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"48 Hrs." #2—"Peter Pan."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Tootsie." #2—"Lords of Discipline."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Let's Spend the Night Together." #2—Thru Feb. 24: "The Sorceress"; "Young Gangs from Wildwood High." Beg. Feb. 25: "One Dark Night." #3—"48 Hrs."; "One Down, Two to Go."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Without a Trace." #2—"Lovesick." #3—"Tootsie."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Sting II." #2—"The Year of Living Dangerously." #3—Thru Feb. 24: "The Verdict." Beg. Feb. 25: "Sophie's Choice." #4—"The Entity."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. Thru Feb. 24: "An Officer and a Gentleman." Beg. Feb. 25: "Sophie's Choice."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. "The Pirates of Penzance."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1—"The Verdict." #2—Thru Feb. 24: "The Entity."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Let's Spend the Night Together." #2—Thru Feb. 24: "Without a Trace." Beg. Feb. 25: "Sophie's Choice."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Tootsie."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Lovesick." #2—"Sting II." #3—Thru Feb. 24: "The Sorceress." Beg. Feb. 25: "One Dark Night." #4—"The Year of Living Dangerously."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"The Verdict." #2—Thru Feb. 24: "Without a

Trace." Beg. Feb. 25: "Sophie's Choice." #3—"The Pirates of Penzance." #4—Thru Feb. 24: "The Entity." Beg. Feb. 25: "One Dark Night." #5—"Sting II."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"48 Hrs." #2—"The Year of Living Dangerously."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "The Entity."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—Thru Feb. 24: "The Sorceress." Beg. Feb. 25: "One Dark Night." #2—"48 Hrs." #3—"Lords of Discipline."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Feb. 24: "The Verdict." Beg. Feb. 25: "Sophie's Choice." #2—"The Year of Living Dangerously." #3—"Without a Trace."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. "An Officer and a Gentleman."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. "Let's Spend the Night Together."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. "Best Friends"; "Arthur."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Sting II." #2—"Lovesick."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. "The Dark Crystal"; "Conan the Barbarian."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Feb. 24: "The Dark Crystal." #2—Thru Feb. 24: "Best Friends."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Tootsie." #2—"Lords of Discipline."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Lords of Discipline." #2—"The Year of Living Dangerously."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Feb. 24: "An Officer and a Gentleman."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. "Tootsie."

501. **BALDWIN—RKO—** 223-9230. "Without a Trace."

502. **BELLEROSE—RKO—** 775-1351. Thru Feb. 22: "Peter Pan." Beg. Feb. 23: "Airplane II."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Feb. 24: "The Dark Crystal." #2—Thru Feb. 24: "Best Friends."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Feb. 24: "Lola."

507. **BETHPAGE—MID-ISLAND—** 796-7500. "Without a Trace."

511. **EAST MEADOW—FLICK—** 794-8008. #1—"The Pirates of Penzance." #2—"The Verdict."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. Program unavailable.

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—"The Pirates of Penzance." #2—Thru Feb. 24: "Best Friends."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—RKO—** 249-0122. "Best Friends."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "The Verdict."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. Program unavailable.

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"48 Hrs." #2—"Lovesick."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. "Tootsie."

524. **HEWLETT—RKO—** 791-6768. Thru Feb. 22: "Peter Pan." Beg. Feb. 23: "Airplane II."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"The Year of Living Dangerously." #2—"Sting II."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Without a Trace." **SOUTH**—"E.T., the Extra-Terrestrial."

529. **LAWRENCE—RKO—** 371-0203. #1—"Lords of Discipline." #2—"48 Hrs." #3—"Tootsie."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru Feb. 24: "The Dark Crystal." Beg. Feb. 25 (tent.): "The Entity." #2—"Best Friends."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"Gandhi." #2—"Let's Spend the Night Together." #3—"48 Hrs." #4—"Tootsie."

532. **LONG BEACH—LIDO—** 432-0056. Thru Feb. 24: "An Officer and a Gentleman." Beg. Feb. 25: "Best Friends"; (tent.) "Enter the Dragon."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Sting II." #2—"The Year of Living Dangerously." #3—"Frances." #4—Thru Feb. 24: "The Sorceress"; "The House on Sorority Row." Beg. Feb. 25 (tent.): "One Dark Night."

534. **LYNBROOK—STUDIO ONE—** 599-5151. "Lola."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Feb. 24: "The Dark Crystal." Beg. Feb. 25: "The Chosen." #2—"Best Friends."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Lovesick." #2—"The Year of Living Dangerously." #3—"Without a Trace."

537. **MANHASSET—RKO CINEMA—** 627-1300. "Time Stands Still."

540. **MASSAPEQUA—PEQUA—** 799-6464. "The Verdict."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"The Year of Living Dangerously." #2—"Lovesick." #3—"Tootsie." #4—Thru Feb. 24: "Without a Trace." Beg. Feb. 25: "Sophie's Choice." #5—Thru Feb. 24: "The Sorceress." Beg. Feb. 25: "One Dark Night." #6—"Let's Spend the Night Together." #7—"48 Hrs."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. "Lords of Discipline."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "Without a Trace"; "Young Gangs from Wildwood High."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Feb. 24: "Best Friends." #2—To be announced.

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. "Best Friends."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru Feb. 24: "Best Friends." #2—"An Officer and a Gentleman."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Tootsie." #2—"An Officer and a Gentleman."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Feb. 22: "Peter Pan." Beg. Feb. 23: "Airplane II."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"Lords of Discipline." #2—Thru Feb. 24: "48 Hrs." Beg. Feb. 25: "One Dark Night."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Sting II." #2—Thru Feb. 24: "Peter Pan." Beg. Feb. 25: "Sophie's Choice." #3—"Best Friends."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru Feb. 24: "An Officer and a Gentleman."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Lovesick."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—Thru Feb. 24: "The Entity." Beg. Feb. 25: "One Dark Night." #2—"The Verdict."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Tootsie." #2—"The Verdict."

561. **SYOSSET—SYOSSET—** 921-5810. "Sophie's Choice."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Table for Five."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "Gandhi."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"48 Hrs." #2—"Without a Trace." #3—"Table for Five." #4—"Sting II." #5—"The Sorceress"; "The House on Sorority Row." #6—"The Year of Living Dangerously." #7—"Tootsie." #8—"Let's Spend the Night Together." #9—"Sophie's Choice." #10—"Lords of Discipline." #11—"Lovesick."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—"Lords of Discipline." #2—"Lords of Discipline."

571. **WANTAGH—RKO—** 781-6969. "Sting II."

Waiter as my appetizer
I'll have Tortellini and Cream,
my entree Mignon au Poivre
with Fried Zucchini Sticks,
and for dessert
Chocolate Chip Cake
. . . and a Diet Soda.

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573. WESTBURY—DRIVE-IN— 334-3400. #1—"Sting II." #2—Thru Feb. 24: "The Sorceress"; "The House on Sorority Row." Beg. Feb. 25: "One Dark Night." #3—"The Year of Living Dangerously."

574. WESTBURY—WESTBURY— 333-1911. #1—Tent.: "Best Friends." #2—Tent.: "The Pirates of Penzance."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—Thru Feb. 24: "One Down, Two to Go"; "Dragon Showdown." Beg. Feb. 25: "One Dark Night." #2—"The Sorceress."

601. BABYLON—BABYLON— 669-3399. "Sting II."

602. BABYLON—RKO— 669-0700. #1—"Tootsie." #2—"Without a Trace."

603. BABYLON—SOUTH BAY— 587-7676. #1—"48 Hrs." #2—Thru Feb. 24: "Lords of Discipline." Beg. Feb. 25: "Sophie's Choice." #3—Thru Feb. 24: "The House on Sorority Row." Beg. Feb. 25: "Lords of Discipline."

604. BAY SHORE—CINEMA— 665-1722. "The Year of Living Dangerously."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Lovesick." #2—"Let's Spend the Night Together."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Feb. 24: "The Dark Crystal." Beg. Feb. 25: "Best Friends."

612. CENTER MORICHES—CENTER— 878-2100. Thru Feb. 24: "Best Friends."

613. CENTEREACH—CENTEREACH— 588-0088. "Sting II."

616. COMMACK—MAYFAIR— 543-0707. Thru Feb. 24: "Frances."

617. COMMACK—RKO— 499-4545. #1—"Tootsie." #2—"Without a Trace."

619. CORAM—CORAM— 698-7200. Thru Feb. 24: "Lords of Discipline."

621. CORAM—PINE— 698-6442. #1—"Sting II." #2—"The Year of Living Dangerously."

622. DEER PARK—DEER PARK— 667-2440. Program unavailable.

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Lords of Discipline." #2—"Sting II." #3—Thru Feb. 24: "Lovesick." Beg. Feb. 25 (tent.): "One Dark Night." #4—"The Verdict." #5—Thru Feb. 24: "Frances." Beg. Feb. 25: "The Year of Living Dangerously."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "The Year of Living Dangerously."

627. EAST SETAUKET—RKO FOX— 473-2400. "Without a Trace."

628. ELWOOD—ELWOOD— 499-7800. #1—"48 Hrs." #2—"Lovesick."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"Lords of Discipline." #2—"The Verdict."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru Feb. 24: "The Verdict."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Tootsie." #2—"Lovesick." #3—To be announced. #4—"The Year of Living Dangerously."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "Let's Spend the Night Together."

634. HUNTINGTON—RKO YORK— 421-3911. "Sting II."

635. ISLIP—ISLIP— 581-5200. #1—Thru Feb. 24: "The Verdict." Beg. Feb. 25: "Sophie's Choice." #2—"Tootsie." #3—Thru Feb. 24: "An Officer and a Gentleman."

636. KINGS PARK—KINGS PARK— 269-4422. "The Pirates of Penzance."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "The Year of Living Dangerously."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Feb. 24: "An Officer and a Gentleman."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Feb. 24: "The Dark Crystal." Beg. Feb. 25: "Best Friends."

640. MATTITUCK—MATTITUCK— 298-4405. #1—"48 Hrs." #2—Thru 24: "Without a Trace."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Lovesick." **OUTDOOR—**"Sting II"; "Dead Men Don't Wear Plaid."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. Program unavailable.

644. NORTHPORT—NORTHPORT— 261-8600. "An Officer and a Gentleman."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"48 Hrs." #2—"Let's Spend the Night Together." #3—"Lovesick."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"Tootsie." #2—"Sting II."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "Lords of Discipline." **OUTDOOR—**Thru Feb. 24: "The Entity"; "Alien." Beg. Feb. 25: "One Dark Night."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Thru Feb. 24: "The Sorceress." Beg. Feb. 25: "Sophie's Choice." #2—"Without a Trace."

653. PORT JEFFERSON—MINI EAST— 928-6555. Thru Feb. 24: "The Entity." **CINEMA WEST—**Thru Feb. 24: "The Verdict."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Feb. 22: "Peter Pan." Beg. Feb. 23: "Airplane II."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Feb. 24: "An Officer and a Gentleman."

657. SAG HARBOR—SAG HARBOR— 725-0010. Feb. 18-20: "Chilly Scenes of Winter." Feb. 25-27: "Fitzcarraldo."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Feb. 24: "The Verdict." #2—"Lords of Discipline." #3—Thru Feb. 24: "Best Friends."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Sophie's Choice."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Feb. 24: "Sophie's Choice." Beg. Feb. 25: "Lovesick." #2—Thru Feb. 24: "The Year of Living Dangerously." Beg. Feb. 25: "Lords of Discipline."

664. STONY BROOK—LOEWS— 751-2300. #1—"Tootsie." #2—"48 Hrs." #3—"Let's Spend the Night Together."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Feb. 24: "Let's Spend the Night Together."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. "Tootsie."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "The Verdict."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Lords of Discipline."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—Thru Feb. 24: "The Sorceress." Beg. Feb. 25: "One Dark Night." #2—"Sting II." #3—"The Entity."

703. CROSS RIVER—CINEMA— 763-8811. Thru Feb. 24: "An Officer and a Gentleman."

705. GREENBURGH—CINEMA 100— 946-4680. #1—"Sting II." #2—Thru Feb. 24: "The Sorceress." Beg. Feb. 25: "Sophie's Choice."

706. HARRISON—CINEMA HARRISON— 835-2668. Program unavailable.

707. HARTSDALE—CINEMA— 428-2200. #1—"48 Hrs." #2—"Let's Spend the Night Together." #3—"Tootsie." #4—"Lovesick."

708. LARCHMONT—PLAYHOUSE— 834-3001. Thru Feb. 24: "The Year of Living Dangerously." Beg. Feb. 25: "Sophie's Choice."

709. MAMARONECK—PLAYHOUSE— 698-2200. #1—"Sting II." #2—"Lovesick." #3—Thru Feb. 24: "Without a Trace." Beg. Feb. 25: "The Year of Living Dangerously." #4—Thru Feb. 24: "The Sorceress." Beg. Feb. 25: "One Dark Night."

710. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Sophie's Choice." #2—"Tootsie."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Feb. 24: "Peter Pan." Beg. Feb. 25: "Best Friends."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Let's Spend the Night Together." #2—"Tootsie."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"48 Hrs." #2—"Without a Trace." #3—"Lovesick." #4—"Lords of Discipline." #5—Thru Feb. 24: To be announced. Beg. Feb. 25: "One Dark Night."

715. NEW ROCHELLE—TOWN— 632-4000. "Sting II."

716. OSSINING—ARCADIAN— 941-5200. #1—"Lords of Discipline." #2—"Tootsie."

717. PEEKSKILL—BEACH— 737-6262. #1—"Tootsie." #2—"Sting II." #3—"The Year of Living Dangerously." #4—"Lords of Discipline."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Let's Spend the Night Together." #2—"48 Hrs." #3—"Lovesick." #4—"The Verdict."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Feb. 24: "An Officer and a Gentleman."

721. PLEASANTVILLE—ROME— 769-0720. "The Year of Living Dangerously."

722. RYE—RYE RIDGE— 939-8177. #1—"Lords of Discipline." #2—"The Year of Living Dangerously."

723. SCARSDALE—FINE ARTS— 723-6699. Thru Feb. 24: "Frances." Beg. Feb. 25: "Time Stands Still."

724. SCARSDALE—PLAZA— 725-0078. Thru Feb. 24: "An Officer and a Gentleman." Beg. Feb. 25: "Best Friends."

726. WHITE PLAINS—COLONY— 948-8828. "The Pirates of Penzance."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—"Lords of Discipline." #2—Thru Feb. 24: "The Entity." Beg. Feb. 25: "One Dark Night."

728. WHITE PLAINS—UA CINEMA— 946-2820. "E.T., the Extra-Terrestrial."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"The Year of Living Dangerously." #2—"The Verdict."

731. YONKERS—KENT— 237-3440. Thru Feb. 24: "The Dark Crystal"; "Spring Fever." Beg. Feb. 25: "An Officer and a Gentleman."

732. YONKERS—MOVIELAND— 793-0002. #1—"Sophie's Choice." #2—"Tootsie." #3—"48 Hrs." #4—"Lovesick."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"The Pirates of Penzance." #2—Thru Feb. 24: "Frances." Beg. Feb. 25: "Sophie's Choice."

Rockland County

743. NANUET—MALL— 623-6336. Program unavailable.

744. NANUET—ROUTE 59— 623-3355. "E.T., the Extra-Terrestrial."

745. NANUET—THE MOVIES— 623-0211. #1—"Tootsie." #2—"The Year of Living Dangerously." #3—"The House on Sorority Row." #4—"Let's Spend the Night Together." #5—"Sting II."

746. NEW CITY—TOWN— 634-5100. #1—"Lords of Discipline." #2—Thru Feb. 24: "48 Hrs."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Lovesick." #2—"Sophie's Choice."

748. NYACK—CINEMA EAST— 358-6631. "The Verdict."

751. PEARL RIVER—CENTRAL— 735-2530. "Lords of Discipline."

752. PEARL RIVER—PEARL RIVER— 735-6500. "48 Hrs."

754. SPRING VALLEY—CINEMA 45— 352-1445. "An Officer and a Gentleman."

755. STONY POINT—9 W CINEMA— 942-0303. "Sting II."

756. SUFFERN—LAFAYETTE— 357-6030. "Without a Trace."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "Tootsie."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. Program unavailable.

774. DANBURY—CINE— 743-2200. #1—"Lovesick." #2—"Tootsie." #3—"The Verdict."

775. DANBURY—CINEMA— 748-2923. #1—"Gandhi." #2—"Table for Five."

777. DANBURY—PALACE— 748-7496. #1—"The Year of Living Dangerously." #2—"Lords of Discipline." #3—"48 Hrs."

778. DARIEN—PLAYHOUSE— 655-0100. "Tootsie."

779. FAIRFIELD—COMMUNITY— 255-6555. Program unavailable.

780. FAIRFIELD—COUNTY— 334-1411. Program unavailable.

781. GREENWICH—CINEMA— 869-6030. Program unavailable.

782. GREENWICH—PLAZA— 869-4030. #1—"Table for Five." #2—"Frances." #3—"Tootsie."

783. NEW CANAAN—PLAYHOUSE— 966-0600. "Gandhi."

784. NORWALK—CINEMA— 838-4504. Program unavailable.

785. NORWALK—NORWALK— 866-3010. Program unavailable.

788. SOUTH NORWALK—SONO— 866-9202. Thru Feb. 22: "Veronika Voss." Feb. 23-25: "Demon Pond"; "Ugetsu." Beg. Feb. 26: "Blade Runner"; "The Road Warrior."

789. SPRINGDALE—STATE— 325-0250. Thru Feb. 24: "The Verdict." Beg. Feb. 25: "48 Hrs."

790. STAMFORD—AVON— 324-9205. #1—"Let's Spend the Night Together." #2—"48 Hrs."

791. STAMFORD—CINEMA— 324-3100. #1—"Lovesick." #2—"Gandhi." #3—"Lords of Discipline."

792. STAMFORD—RIDGEWAY— 323-5000. "The Year of Living Dangerously."

793. TRUMBULL—TRANS-LUX— 374-0462. #1—"Lovesick." #2—"Tootsie." #3—Thru Feb. 24: "Gandhi." Beg. Feb. 25: "The Year of Living Dangerously."

795. WESTPORT—FINE ARTS— 227-3324. Program unavailable. #2—227-3324. Program unavailable.

796. WESTPORT—POST— 227-0500. "Frances."

798. WILTON—CINEMA— 762-5678. "Without a Trace."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON—LINCOLN— 997-6873. Program unavailable.

801. HARRISON—WARNER— 482-8550. Program unavailable.

802. HOBOKEN—CINEMA— 653-2202. Program unavailable.

803. JERSEY CITY—HUDSON PLAZA— 433-1100. #1—Thru Feb. 24: "Without a Trace." #2—"Lovesick."

804. JERSEY CITY—LOEWS— 653-4600. #1—"48 Hrs." #2—"One Down, Two to Go." #3—"Lords of Discipline."

805. JERSEY CITY—STATE— 653-5200. #1—"Sting II." #2—Thru Feb. 24: "The Sorceress." Beg. Feb. 25: "The Year of Living Dangerously." #3—Thru Feb. 24: "The Entity"; "The House on Sorority Row." Beg. Feb. 25: "One Dark Night."

806. SECAUCUS—LOEWS HARMON COVE— 866-1000. #1—"Lords of Discipline." #2—"Sting II." #3—"Let's Spend the Night Together." #4—"Lovesick."

807. SECAUCUS—LOEWS MEADOW— 866-6161. #1—"E.T., the Extra-Terrestrial." #2—"Tootsie." #3—"48 Hrs." #4—"The Year of Living Dangerously." #5—"The Entity." #6—"Without a Trace."

808. UNION CITY—CINEMA— 865-5600. #1—Thru Feb. 24: "An Officer and a Gentleman." Beg. Feb. 25: "The House on Sorority Row." #2—Thru Feb. 24: "Dragon Showdown." Beg. Feb. 25: "The Sorceress"; "Deathsport."

809. WEST NEW YORK—MAYFAIR— 865-2010. Thru Feb. 24: "An Officer and a Gentleman." Beg. Feb. 25: "Best Friends"; "Champions of Death."

Essex County

810. BLOOMFIELD—CENTER— 748-7900. "Lords of Discipline."

811. BLOOMFIELD—RKO ROYAL— 748-3555. #1—"Lovesick." #2—"48 Hrs."; "One Down, Two to Go."

813. CEDAR GROVE—CINEMA 23— 239-1462. "E.T., the Extra-Terrestrial."

817. LIVINGSTON—COLONY— 992-0800. "Lords of Discipline."

818. MAPLEWOOD—MAPLEWOOD— 763-3100. "An Officer and a Gentleman."

819. MILLBURN—RKO— 376-0800. #1—"Sting II." #2—"The Year of Living Dangerously."

822. MONTCLAIR—WELLMONT— 783-9500. #1—"Let's Spend the Night Together." #2—"The Pirates of Penzance." #3—"Sting II."

825. NUTLEY—FRANKLIN— 667-1777. Program unavailable.

827. UPPER MONTCLAIR—BELLEVUE— 744-1455. "Table for Five."

828. VERONA—VERONA— 239-0880. Thru Feb. 24: "Without a Trace." Beg. Feb. 25: "Sophie's Choice."

829. WEST CALDWELL—CINEMA WEST— 575-9085. "Best Friends."

830. WEST ORANGE—ESSEX GREEN— 731-7755. #1—"Tootsie." #2—"48 Hrs." #3—"The Verdict."

Union County

840. BERKELEY HEIGHTS—BERKELEY— 464-8888. Thru Feb. 24: "Best Friends."

841. CRANFORD—RKO— 276-9120. #1—"Lords of Discipline." #2—Thru Feb. 24: "Without a Trace." Beg. Feb. 25: "One Dark Night."

842. ELIZABETH—ELMORA— 352-3483. "Best Friends"; "Body Heat."

846. LINDEN—TWIN— 925-9787. #1—"Sting II." #2—To be announced.

848. ROSELLE PARK—PARK— 245-0358. "An Officer and a Gentleman"; "Some Kind of Hero."

849. SUMMIT—STRAND— 273-3900. To be announced.

851. UNION—FIVE POINTS— 964-3466. "Lovesick."

852. UNION—LOST PICTURE SHOW— 964-4497. "Lords of Discipline."

854. UNION—RKO— 686-4373. #1—"Tootsie." #2—"48 Hrs."

857. WESTFIELD—RIALTO— 232-1288. #1—"Let's Spend the Night Together." #2—"Sting II." #3—Thru Feb. 24:To be announced. Beg. Feb. 25: "Sophie's Choice."

858. WESTFIELD—TWIN— 654-4720. #1—Thru Feb. 24: "Best Friends." #2—Thru Feb. 24: "The Sorceress."

Bergen County

860. BERGENFIELD—PALACE— 385-1600. Thru Feb. 24: "An Officer and a Gentleman." Beg. Feb. 25 (tent.): "Best Friends."

861. CLOSTER—CLOSTER— 768-8800. "The Year of Living Dangerously."

862. EDGEWATER—LOEWS SHOWBOAT— 941-3660. #1—"48 Hrs." #2—"Tootsie." #3—"Without a Trace." #4—"Lords of Discipline."

863. EMERSON—TOWN— 261-1000. "Tootsie."

864. FAIR LAWN—HYWAY— 796-1717. #1—"Sting II." #2—Thru Feb. 24: "An Officer and a Gentleman." Beg. Feb. 25: "Sophie's Choice."

866. FAIRVIEW—TWIN— 941-2424. Program unavailable.

867. FORT LEE—LINWOOD— 944-6900. #1—"Lovesick." #2—"The Year of Living Dangerously."

868. FORT LEE—SHARON— 224-0202. "Sting II."

871. HACKENSACK—RKO ORITANI— 343-8844. #1—"Young Gangs from Wildwood High"; "The Sorceress." #2—Thru Feb. 24: "One Down, Two to Go"; "The Entity." Beg. Feb. 25: "One Dark Night." #3—"Sting II."

873. OAKLAND—TWIN— 337-4478. #1—"Lovesick." #2—"Tootsie."

874. PALISADES PARK—PARK LANE— 944-1086. #1—"The Pirates of Penzance." #2—Thru Feb. 24: "Best Friends."

875. PARAMUS—BERGEN MALL— 845-4449. "Sophie's Choice."

876. PARAMUS—CINEMA 35— 845-5070. "Sting II."

877. PARAMUS—DRIVE-IN— 368-1440. Feb. 26-28: "The House on Sorority Row"; "X-tro."

878. PARAMUS—RKO ROUTE 4— 487-7909. #1—"Gandhi." #2—"Tootsie." #3—"Lovesick." #4—"The Verdict." #5—"The Year of Living Dangerously." #6—"Without a Trace." #7—"48 Hrs."

879. PARAMUS—RKO ROUTE 17— 843-3830. #1—"Let's Spend the Night Together." #2—"Table for Five."

880. RAMSEY—CINEMA— 825-2090. Program unavailable.

881. RAMSEY—INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK—RIALTO— 641-2115. Thru Feb. 24: "An Officer and a Gentleman." Beg. Feb. 25: "Best Friends."

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

BEST FRIENDS—(1hr. 56m., '82) A clear failure. Burt Reynolds and Goldie Hawn play a pair of cranky, infantile screenwriters (he loutishly, she with charm) who decide, after living together for years, to get married. On the honeymoon, everything goes wrong. The couple visits Goldie's parents (Barnard Hughes and the great Jessica Tandy), who turn out to be struggling rather tragically, even sordidly, against old age; Burt's parents are a bit odd, too. The screenwriting team of Barry Levinson and Valerie Curtin have tried to work into the framework of a light comedy some good, strong, depressing observations about selfishness, aging, and the differences between generations, and nothing seems to fit. Maybe a great director could have pulled the disparate intentions together, but Norman Jewison's work here is just too crass. A jangly, unsatisfying film that leaves one in a terrible mood. PG. 212, 228, 438, 447, 503, 513, 516, 530, 532, 535, 547, 548, 549, 554, 574, 609, 612, 639, 658, 711, 724, 809, 829, 840, 842, 858, 860, 874, 882

BETRAYAL—(1 hr. 35m., '83) Reviewed in this issue. R. 62

BLADE RUNNER—(2hrs. 4m., '82) Still another imitation-homage-parody of the *film noir* detective genre of the forties. In the Los Angeles of 2019, Harrison Ford, wearing a brush cut and narrating in a dolorous voice, is a retired police detective called back into service to eliminate some robots—"replicants"—that look exactly like humans and have gone berserk. Murkily lit and intentionally schlocky-looking, *Blade Runner* has the immense high-ceilinged rooms, zany camera angles, and pretentious, echoing dialogue of a hundred naïvely bad experimental films. The movie is full of gadgets, so kids may find it amusing, but it's still a terribly dull movie. R. 788

CAMERA BUFF—(1 hr. 52m., '80) Newly released in the United States. In Polish, Eng. subtitles. A factory worker turned film maker becomes so involved with his movies that he runs into problems with the powers-that-be. Dir. Krzysztof Kieslowski. 2

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels*, and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. 657

★**CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. 535

CONAN THE BARBARIAN—(2hrs. 9m., '82) John Milius, intellectual apostle of violence, has turned the pulp fantasy figure Conan into a noble saint of force in this solemn, humorless, heavy-spirited pastiche of Wagner, Nietzche, Kurosawa, Eisenstein, and about ten other sources. The movie is musclebound—all grunt and sweat and grim ambition in the void. Set in the mythical Hyborean Age, it shifts from brutal "realism" to cruddy oracular pomp to zippy fantasy to Christian and phallic symbolism, and the narrative is so lumpy that only the violence will keep the audience involved. Arnold Schwarzenegger, an intelligent man, is forced to play Conan as a glowering hulk. He's probably the only actor in the world who can move a broadsword around as if it were as light as a rapier, but he doesn't look comfortable on the whole. With James Earl Jones as an evil cult leader, and Sandahl Bergman (the dancer) and Gerry Lopez (the champion surfer, a buddy of Milius's) as Schwarzenegger's sidekicks. Oliver Stone worked on the hopeless screenplay. R. 442

COUP DE TORCHON—(2hrs. 8m., '82) In French, Eng. subtitles. Bertrand Tavernier's ambitious black comedy set in pre-war French West Africa is fascinating but difficult to like. As the hero, the fat, slothful police officer Lucien Cordier (Philippe Noiret) at first seems a clown, but he's a sly, intelligent, vicious man, who suddenly starts killing his enemies or tricking them into doing each other in. He achieves what the French would call a moment of lucidity: He realizes that nothing on earth can stop him or bring him to account. Clearly, Tavernier and his screenwriter, Jean Aurenche (transposing an American novel—Jim Thompson's *Pop. 1280*—to the African locale) are trying for an existential fable about the terrifying nature of freedom. Apart from these attempted profundities, the movie offers a bitterly funny portrait of the underside of colonial rule: These French colonials are like warring neighbors in Marseilles. To call them imperialists would be to give them more grandeur than they actually have. With Isabelle Huppert as Noiret's sluttish mistress; Stéphane Audran as his shrewish wife. The scandalously anti-picturesque art direction is by the legendary Alexandre Trauner. 56

DARK CRYSTAL, THE—(1hr. 37m., '82) In a fantasy world inhabited by supernatural creatures, an elf-like boy sets out on an adventurous journey to fulfill the miracle of an ancient prophecy. With characters performed by Jim Henson, Frank Oz, Kathryn Mullen, Dave Goelz and Brian Muehl. Dir. Henson and Oz. PG. 32, 97, 213, 442, 447, 503, 530, 535, 609, 639, 731

★**DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. 38

★**DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 55

★**E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 21, 36, 72, 528

ENTITY, THE—(1hr. 56m., '83) An unexplained, paranormal presence terrorizes a woman's body and soul. With Barbara Hershey, Ron Silver and David Labiosa. Dir. Sidney J. Furie. R. 32, 80, 201, 206, 233, 401, 406, 413, 417, 422, 424, 530, 558, 650, 653, 702, 727, 805, 807, 871

★**48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. 23, 35, 38, 60, 111, 205, 223, 231, 303, 408, 411, 423, 426, 519, 529, 531, 541, 552, 567, 603, 628, 640, 648, 664, 707, 714, 719, 732, 746, 752, 777, 789, 790, 804, 807, 811, 830, 854, 862, 878

FRANCES—(2hrs. 19m., '82) As the tragic Hollywood and Broadway actress Frances Farmer, Jessica Lange has an unsettling harsh candor, a desperate perversity. Insulting studio bosses, journalists, and psychiatrists with a lewd smile on her face, she makes Frances borderline crazy but also noble, always in there fighting and always losing. Unfortunately, the filmmakers are so fixated on Frances's self-annihilating courage that they fail to bring out any other side to her character. We never really understand why she wants to act, and we have to take her abilities on faith, since we never see her acting. The movie is monotonous and depressing, not because the heroine is a loser but because she never enjoys a moment of fulfillment. The final snake-pit sequences in which Frances is raped and lobotomized are virtually unwatchable. When she comes out of the bin, eerily becalmed, we don't know what we've lost. With Sam Shepard, Kim Stanley, and as an amorous, hypocritical Clifford Odets, Jeffrey DeMunn. Written by Eric Bergren, Christopher DeVore and Nicholas Kazan. Dir. Graeme Clifford. R. 16, 71, 93, 533, 616, 625, 723, 735, 782, 796

★**GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 45, 531, 566, 775, 783, 791, 793, 878

GIFT, THE—(1 hr. 45m., '83) In French, Eng. subtitles. An unsuspecting bank clerk on his final business trip receives a beautiful callgirl as a retirement present from his colleagues. With Clio Goldsmith, Pierre Mondy, Claudia Cardinale. Dir. Michel Lang. R. 56

KAMAKAZE '89—(1hr. 46m., '83) In German, Eng. subtitles. Police Lieutenant Jansen, an ace detective, must locate the terrorist who threatens to bomb the headquarters of the one powerful media conglomerate which runs a futuristic Germany. 6

★**KING OF COMEDY, THE**—(1 hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. 60

LET'S SPEND THE NIGHT TOGETHER—(1hr. 34m., '83) The Rolling Stones filmed live on their 1981 concert tour. Dir. Hal Ashby. PG. 31, 234, 305, 401, 411, 418, 437, 531, 541, 567, 606, 633, 648, 664, 667, 707, 712, 719, 745, 790, 806, 822, 857, 879

LIANNA—(1hr. 55m., '83) In this earnest yet didactic comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. 90

LOCAL HERO—(1 hr. 50m., '83) A Texas oil company executive plans to buy a Scottish coastal village and build a refinery. With Peter Riegert and Burt Lancaster. Dir. Bill Forsyth. PG. 62

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-nightclub style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. 11, 97, 504, 534

LORDS OF DISCIPLINE—(1 hr. 43m., '83) Reviewed in this issue. R. 24, 33, 80, 103, 104, 113, 202, 210, 300, 304, 410, 426, 448, 450, 529, 545, 552, 567, 570, 603, 619, 625, 629, 650, 658, 663, 701, 714, 716, 717, 722, 727, 746, 751, 777, 791, 804, 806, 810, 817, 841, 852, 862

LOVESICK—(1 hr. 36m., '83) Sophisticated, charmingly unimportant comedy written and directed by Marshall Brickman. Dudley Moore is the New York psychoanalyst, bored with his profession and patients, who rebels by falling in love with the neurotic young playwright, played by Elizabeth McGovern, who wanders into his office. McGovern has a downy upper lip, a slightly blurred gaze, and an endearingly hesitant delivery—everything about her is soft and slightly indistinct, and when she pops out with a bright line you're always a little surprised. Brickman lets the camera fall in love with her fluffy allure. An accomplished *New Yorker* parodist of the Woody Allen school, Brickman makes mild jokes about psychoanalysis but doesn't reject its doctrines altogether, leaving his hero in the attitude of a defrocked priest who somehow manages to stay inside the church. The movie turns dismayingly conventional in the middle; perhaps a good dose of slapstick would have brought it to life. With Alec Guinness as Sigmund Freud, who drops in once in a while for a friendly chat. PG. 22, 30, 92, 109, 111, 201, 206, 211, 225, 305, 307, 401, 402, 412, 420, 439, 519, 536, 541, 557, 567, 606, 625, 628, 632, 642, 648, 663, 707, 709, 714, 719, 732, 747, 774, 791, 793, 803, 806, 811, 851, 867, 873, 878

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. 86

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 38, 76, 97, 99, 228, 236, 414, 436, 451, 532, 549, 550, 555, 635, 638, 644, 655, 703, 720, 724, 731, 754, 808, 809, 818, 848, 860, 864, 882

★**PARSIFAL**—(4hrs. 15m., '83) In German, Eng. subtitles. Hans-Jurgen Syberberg's maddening but fascinating version of Wagner's last opera—over four hours of slow-moving music and imagery. Syberberg, with typical perversity, uses the resources of cinema not to evoke the cultural background of *Parsifal*—the New Testament, medieval epics by Wolfram von Eschenbach and Thomas Malory, Buddhist philosophy, Schopenhauer—but instead to elicit what Wagner meant in the nineteenth century and has meant since. Syberberg creates his characteristic look of Sotheby Parke-Bernet basement clutter—bits of sculpture, drapery, and rock and delirious symbols out of Bosch and Max Ernst. Modernism runs rampant: Klingsor, the evil sorcerer who wants to destroy the knights of the Holy Grail, is now literally the Anti-Christ, and sits with Marx and Nietzsche at his feet and both a gigantic phallus and a hammer and sickle nearby. Amfortas's incurable wound is, in this version, carried around on a cushion, while Parsifal, after resisting Kundry's wiles, splits into a boy and a girl, and so on. Syberberg first recorded the score (the Swiss conductor Armin Jordan leads the Monte-Carlo Philharmonic and an international cast in a perfectly respectable performance), and then got actors to lip-synch the sung text with remarkable precision. Edith Clever is outstanding as Kundry. 44

PIRATES OF PENZANCE, THE—(1 hr. 52m., '83) Based on the Gilbert & Sullivan original, a young pirate apprentice falls into conflict between commitments to love and plundering. With Kevin Kline, Angela Lansbury, Linda Ronstadt. Dir. Wilford Leach. PG. 7, 42, 88, 213, 232, 416, 422, 511, 513, 574, 636, 726, 735, 822, 874

POETRY IN MOTION—(91m., '82) Newly released in the United States, a feature documentary on the merging of poetry and the performing arts. By Ron Mann, with Allen Ginsberg, William Burroughs, John Cage, Robert Creeley, and others. 2

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role—Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. 14, 24, 58, 61, 82, 92, 105, 109, 201, 206, 210, 212, 307, 403, 413, 414, 418, 422, 428, 541, 554, 561, 567, 603, 635, 651, 662, 663, 705, 708, 710, 732, 735, 747, 828, 857, 864, 875

SORCERESS, THE—(1hr. 16m., '83) A sword and sorcery epic. R. 97, 100, 201, 204, 237, 307, 403, 411, 420, 426, 533, 541, 567, 573, 600, 651, 702, 705, 709, 805, 808, 858, 871

STATE OF THINGS, THE—(1hr. 58m., '82) Reviewed in this issue. 4

STATIONMASTER'S WIFE, THE—(1hr. 51m., '83) In German, Eng. subtitles. One of Fassbinder's sadomasochistic triads. The characters are an outwardly respectable wife who turns into a hypocritical bitch-betrayer; a groveling, pitiable, yet essentially noble patsy of a husband; two coldhearted, irresistible studs, quivering with cruel lusts. The setting is a small town in Bavaria at the beginning of the Nazi period, and, as always in Fassbinder, the marginal characters, ugly as figures in a George Grosz drawing, gather in groups to jeer. Fassbinder never grew tired of virtuoso displays of meanness and torment. The movie was made for German television in 1977 (the original length was three hours), and it stars Elisabeth Trissenaar and Kurt Raab. 86

STING II—(1 hr. 43m., '83) Set in 1940 New York, the sequel to the original reveals the con act in new and ironic guises. With Jackie Gleason, Mac Davis, Teri Garr, Karl Malden and Oliver Reed. Dir. Jeremy Paul Kagan. PG. 20, 30, 97, 100, 109, 114, 201, 206, 210, 212, 221, 237, 306, 403, 413, 420, 422, 439, 526, 533, 554, 567, 571, 573, 601, 613, 621, 625, 634, 642, 649, 702, 705, 709, 715, 717, 745, 755, 805, 806, 819, 822, 846, 857, 864, 868, 871, 876

TABLE FOR FIVE—(2 hrs. 2m., '83) A divorced father tries to reacquaint himself with his three children after five years of separation. With Jon Voight. Dir. Robert Lieberman. PG. 32, 48, 83, 562, 567, 775, 782, 827, 879

★**TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from

Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 24, 72, 85, 92, 109, 114, 205, 223, 234, 236, 303, 401, 402, 410, 412, 419, 448, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 632, 635, 649, 664, 668, 707, 710, 712, 716, 717, 732, 745, 758, 774, 778, 782, 793, 807, 830, 854, 862, 863, 873, 878**

TWILIGHT TIME—(1hr. 52m., '83) After spending his working life in America, an old man returns to his native Yugoslavian village to retire. With Karl Malden, Jodi Thelen, Damien Nash and Mia Roth. Dir. Goran Paskaljevic. PG. **73**

★**VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. Lumet directs quietly for a change, and with a new brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. **32, 54, 93, 105, 203, 212, 234, 300, 403, 406, 413, 417, 422, 428, 511, 517, 540, 558, 559, 625, 629, 631, 635, 653, 658, 700, 719, 730, 748, 774, 789, 830, 878**

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. **97, 788**

VORTEX—(1hr. 27m., '83) A tough-talking lady gumshoe searches through a maze of corporate conspiracy to find the murderers of a corrupt congressman. With Lydia Lunch, James Russo and Bill Rice. Dir. Scott B and Beth B. **6**

WE OF THE NEVER NEVER—(2hrs. 16m., '83) The story of the first white woman to have traveled into the Australian wilderness known as the Never Never. With Angela Punch-McGregor and Arthur Dignam. Dir. Igor Auzin. G. **57, 90**

WINTER KILLS—(1hr. 35m., '83) The conspiracy and murder mystery based on Richard Condon's novel, re-edited since its 1979 release, with a new ending, by director William Richert. With Jeff Bridges, John Huston, Belinda Bauer and Elizabeth Taylor. R. **88**

WITHOUT A TRACE—(2hrs. 1m., '83) Genteel, interminable, TV-style exploitation of the Etan Patz case (a little boy from New York disappears on his way to school), complete with saintly New York cop (Judd Hirsch), indomitable mother (Kate Nelligan), and unconvincing happy ending. Kate Nelligan is so fierce that she's actually a little inhuman. Former producer Stanley Jaffe should stop proclaiming the purity of his motives and master the difficult craft of truly exciting an audience. R. **33, 74, 109, 202, 203, 234, 306, 403, 412, 418, 422, 428, 501, 507, 528, 536, 541, 546, 567, 602, 617, 627, 640, 651, 709, 714, 756, 798, 803, 807, 828, 841, 862, 878**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. **16, 37, 58, 83, 92, 104, 105, 201, 206, 210, 211, 225, 237, 308, 413, 420, 423, 428, 450, 526, 533, 536, 541, 567, 573, 604, 621, 625, 626, 632, 637, 663, 708, 709, 717, 721, 722, 730, 745, 777, 792, 793, 805, 807, 819, 861, 867, 878**

Revivals

APOCALYPSE NOW—(2hrs. 28m., '79) For three-quarters of its length, Francis Coppola's work is masterful—a tragic, surrealist Vietnam-war epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Marlon Brando and Robert Duvall. **39**

BUS STOP—(1hr. 36m., '56) A fast, rowdy comedy about an exuberant cowboy and the saloon singer he sets his sights on. With Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field and Robert Bray. Dir. Joshua Logan. **10**

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. **39**

CASABLANCA—(1hr. 42m., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's*, but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—should Ilsa stick with Rick or leave with Laszlo? **39**

CHANT OF JIMMIE BLACKSMITH, THE—(1hr. 48m., '78) A great and tragic national epic from Australia. In frontier New South Wales in 1900, Jimmie Blacksmith (Tommy Lewis), a black half-caste boy cannot gain acceptance in the white world (which considers him a savage), and he refuses to draw strength or moral guidance from the aboriginal culture he has left behind. Goaded beyond endurance, he explodes and goes on a horrifying rampage, killing seven whites, five of them women. Director Fred Schepisi dramatizes this fable without guilt, hysteria, or melodrama. **96**

CONFORMIST, THE—(1hr. 55m., '71) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal," and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. **96**

DEER HUNTER, THE—(3hrs. 3m., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and uncontrollable savagery of the Vietnam war. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale and Meryl Streep. Dir. Michael Cimino. **39**

DUELLISTS, THE—(1hr. 41m., '78) A handsomely mounted period drama based on Joseph Conrad's "The Duel." Two officers in Napoleon's army engage in a series of duels. The whole thing totters on the edge of absurdity, but it's stylishly done. With Harvey Keitel and Keith Carradine. Dir. Ridley Scott. **95**

FAME—(2hrs. 14m., '80) A vivid, juicy musical about of teenage actors, dancers, and musicians at New York's High School of Performing Arts. Written by Christopher Gore and directed by Alan Parker *(Midnight Express)*, the movie starts well, emphasizing the ethnic humor and abrasiveness of the city's youth, but then takes a disastrous turn toward maudlin melodrama about the fate of the performing artist. **39**

FOREIGN CORRESPONDENT—(1hr. 55m., '40) Alfred Hitchcock's fast, exciting, tale of espionage and political intrigue in pre-war Europe. With Joel McCrea, Albert Brasserman, George Sanders, Herbert Marshall, Robert Benchley and Laraine Day. **47**

HAIR—(1hr. 58m., '79) Milos Forman has turned the sixties musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. **39**

HARDER THEY COME, THE—(1hr. 38m., '73) In Jamaican argot, Eng. subtitles. The violent tale of a young innocent who, seeking his fortune, ends up as a renegade murderer. Terrific reggae music. With Jimmy Cliff. Dir. Perry Henzell. **13**

JOUR DE FÊTE—(80m, '49) In French, Eng. subtitles. Centered around a long-legged postman in a French village, the film introduces recurring themes such as man vs. machine, and the Old World vs. the New World. Dir. Jaques Tati. **51**

M—(1hr. 30m., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **47**

MON ONCLE—(2 hrs., '58) A young boy has more affection for his uncle than for his own parents. Jacques Tati directs and acts. **51**

MURMUR OF THE HEART—(1hr. 50m., '71) In French, Eng. subtitles. Louis Malle's greatest film. A young boy, growing up in an upper bourgeois French family, gets initiated into sex—by his mother. Delicately funny and subversive—the joke is that the boy is so strong that incest is no big deal. With Lea Massari. **47**

NEW YORK, NEW YORK—(2hrs. 43m., '77) A re-cut, expanded version of Martin Scorsese's musical about a white be-bop player (Robert De Niro) and a big-band singer (Liza Minnelli). **39**

NIGHT AT THE OPERA, A—(1hr. 30m., '35) The Marx Brothers wear false beards, cram themselves and about 80 others (including an obliging manicurist) into a closet-sized stateroom, and turn *Il Trovatore* into a three-ring circus in a monkey house. One of their best. Allan Jones and Kitty Carlisle sing, but that can be overlooked. Dir. Sam Wood. **89**

SEARCHERS, THE—(1hr. 59m., '56) Arguably John Ford's greatest film—certainly his most influential. John Wayne returns to Texas from a scouting trip and spends years searching for his niece, who has been captured by the Comanches. Epic in scope, with scenes of overwhelming intensity, including the single most scary Indian raid (entirely done through suggestion) ever put on film. With Ward Bond, Jeffrey Hunter, Vera Miles and Natalie Wood. **96**

SINGIN' IN THE RAIN—(1hr. 43m., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'em Laugh"). Gene Kelly, Debbie Reynolds and Donald O'Connor crackle with wholesome energy. A Comden-Green script with good lines. Dir. Gene Kelly and Stanley Donen. **10**

SLAVE OF LOVE, A—(1hr. 34m., '78) In Russian, Eng. subtitles. It's the summer of 1917, and a group of spoiled, childlike Russian filmmakers and actors are working on an absurd melodrama in a Crimean resort while the Revolution is happening all around them. Finally, the violence invades their world, too. A surprisingly languorous and fine-grained Soviet film, directed by Nikita Mikhalkov and starring the charming Elena Solovei. The film takes too long to come to a boil, but it is worth the wait. **96**

SPELLBOUND—(1hr. 51m., '45) Gregory Peck and Ingrid Bergman are a bit too much wholesomeness at once, but this film offers plenty of fun and terror with its murder mystery solved through psychoanalysis. With Salvador Dali's famous loopy dream sequences. Dir. Alfred Hitchcock. **39**

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **10**

SWEPT AWAY—(1hr. 56m., '75) In Italian, Eng. subtitles. An arrogant capitalist mistress and a maltreated manservant are shipwrecked alone together on a desert island. He becomes the despot and she the slave and mistress who ends up loving it—until the roles are reversed again. An old, schematic plot serves Lina Wertmüller well for her witty yet earnest, often gripping film. With Mariangela Melato and Giancarlo Giannini. **13, 95**

TIN DRUM, THE—(2hrs. 22m., '80) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. The boy is so repelled by the bestiality around him that he decides, at the age of three, to stop growing. Many of the strongest scenes express simple disgust at the ordinary crudities of lower-middle-class life. The movie shakes us, but its anger and disgust seem aimed at the wrong targets. Adapted from the Günter Grass novel. Dir. Volker Schlöndorff. **96**

WAR OF THE WORLDS—(1hr. 26m., '53) The Martians land and melt everything in sight, including the priest who goes out to "reason" with them. This George Pal production, based on the H.G. Wells novel, is somewhere between nightmare and camp. Lovers of mass-destruction special effects have become fixated on it. With blah-faced fifties actors. Dir. Byron Haskin. **96**

THEATER

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Broadway

Previews and Openings

Monday, February 21

MOOSE MURDERS—Holland Taylor stars in a mystery by Arthur Bicknell, with the action set in the Adirondacks; directed by John Roach; with June Gable, Nicholas Hormann, Don Potter, Jack Dabdoub, Lillie Robertson, and Mara Hobel. Previews now prior to a 2/22 opening. Mon.-Thurs. at 8, Sat. at 2, $24.50-$28.50; Fri. & Sat. at 8, $22-$30; Wed. at 2, $17-$25. **Eugene O'Neill,** 49th St. W. of Bdway (246-0220). 2 hrs. All major credit cards.

SLAB BOYS—Kevin Bacon, Sean Penn, Val Kilmer, and Jackie Earle Haley in the Scottish playwright John Byrne's autobiographical comedy about three men who grind and mix powdered paints in a carpet factory; directed by Robert Allan Ackerman. Previews now prior to a 3/3 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3. $22.50-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $20-$25. **Playhouse,** 359 W. 48th (489-9237). 2 hrs., 10 min. All major credit cards.

Tuesday, March 1

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias, Christine Andreas. Previews begin 3/1 prior to a 3/6 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Fri. at 8, $24-$30; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50; Sat. at 8, $26.50-$32.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards. ●

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30; thru 3/6. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ●

ANGELS FALL—Lanford Wilson's play that brings together a diverse group of people as they are sequestered in a New Mexican mission because of a nuclear mishap. Barnard Hughes and Fritz Weaver co-star, with Tanya Berezin, Nancy Snyder, Danton Stone, and Brian Tarantina; directed by Marshall W. Mason. (Has arrived on Broadway after a highly successful run at Circle Rep., and is the best American play on Broadway this season.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

84 CHARING CROSS ROAD—Ellen Burstyn stars in a play adapted and directed by James Roose-Evans based on Helene Hanff's autobiographical novel *about an American author and a British clerk who* works at an antiquarian bookstore in London. Joseph Maher as co-star is entirely winning, and Burstyn's fine timing and communicated pleasure make this an enjoyable performance. Tues. & Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2; $18-$25; thru 2/27. **Nederlander,** 208 W. 41st (921-8000). 2 hrs. Major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730).2hrs.,15 mins. Major credit cards. ● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. Credit cards. ●

MASTER HAROLD. . .and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, James Earl Jones, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25; thru 2/26. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

THE MISANTHROPE—Brian Bedford, Carole Shelley, and Mary Beth Hurt in a new verse translation by Richard Wilbur of Moliere's comedy; directed by Stephen Porter. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. $27 across the board and $30 Sat. night. **Circle in the Square,** 1633 Bdway (581-0720). All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, *focusing on a decadent film director caught in a* midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Maureen McGovern, Taina Elg, Kim Criswell, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$45; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, *with choreography by Margo Sappington. Mon.-Fri.* at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

PLENTY—The New York Shakespeare Festival play, written and directed by David Hare, after completely selling out off Broadway, has arrived uptown with original stars Kate Nelligan and Edward Herrmann. Also in the cast: Ben Masters, Pierre Epstein, and Jeff Allin. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, Wed. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; thru 3/27. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Cass Morgan, Tom Chapin, Rhonda Coullet, John Lenehan, Jimmy Ryan, and Bruce Samuels. Mon.-Thurs. at 8, $24.50-$26.50; Fri. & Sat. at 8, $25.50-$27.50; Wed. & Sat. at 2, $22.50-$24.50. **Princess,** 200 W. 48th (586-3903).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$32.50. *An amusing as well as moving trio of* plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

TWICE AROUND THE PARK—Anne Jackson and Eli Wallach in Murray Schisgal's new comedy, described as a romantic romp, set on the East and West sides of Central Park with [illegible] Wallach playing both an unemployed acto[illegible] [illegible]cab owner. Ms. Jackson appears as a [illegible] [illegible]oman and a housewife. Directed by Arthur S[illegible]rch. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $17.50-$27.50; Fri. & Sat. at 8, $19.50-$30; Wed. at 2, $15-$25. **Cort,** 138 W. 48th (239-6200). 1 hr., 50 min. All major credit cards.

CLOSED

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-

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Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Debbie Reynolds stars in the return of this musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Debbie's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

AMERICA KICKS UP ITS HEELS—Patti LuPone, Dick Latessa, Lenora Nemtez, and Peggy Hewett in a musical by William Finn and Charles Rubin; directed by Mary Kyte. Action takes place in a soup kitchen during current and past depressions. **Playwrights Horizons,** 416 W. 42nd (564-1235).

BLOOD RELATIONS—Sharon Pollock's play, based on new findings released following a study of the real-life situation of Lizzie Borden. With Jennifer Sternberg, Marti Maraden, Sloane Shelton, Adrian Sparks. Wed.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $9-$11; thru 2/27. **Hudson Guild,** 441 W. 26th (760-9810).

BUCK—Ronald Ribman's play which takes place in a cable tv studio specializing in a cross-pollenation of pornography and news events; directed by Elinor Renfield. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $4-$15; from 2/24. **American Place Theater,** 111 W. 46th (247-0393).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Veronica Castang has returned to the cast. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $12-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DO LORD REMEMBER ME—Memory play by James de Jongh, with Glynn Turman, Frances Foster, Charles Patterson, Lou Myers, and Ebony Jo-Ann; directed by Regge Life. A 1936 federal project interviewed former slaves, and these are their words and songs. It gathers momentum as it goes along, and becomes a proud testimonial to the black—and human—spirit under duress. Thru 2/26; $12.50-$16. **Town Hall,** 123 W. 43rd (869-4731).

THE ENTERTAINER—Nicol Williamson stars in a revival of John Osborne's 1957 play about a failed music-hall performer; directed by William Gaskill. Williamson is first-rate at conveying seedy decadence and desperate slippage covered up by jokey cynicism, and is properly frightening. Frances Cuka is marvelous in the role of his wife. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/12. **Stage One, Roundabout Theater,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Susan Sarandon, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Glenne Headly, and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; $18-$20. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Morgan Fairchild has joined the cast of Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $17-$19. **Fairbanks Theater,** 432 W. 42nd St. (279-4200).

GOODNIGHT, GRANDPA—Milton Berle stars in Walter Landau's play about a retired watchmaker who reaches his 100th birthday and looks back on a special incident in his life; with Lee Wallace; directed by Jack Garfein. Tues.-Thurs. at 8, Sun. at 7, Sat. at 2, $19.50-$22.50; Fri. & Sat. at 8, Sun. at 3, $22-$25. **Entermedia,** 189 Second Ave. (475-4191).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

HANNAH—Blanche Baker, Stephen Lang, and Lois Smith in a play with music and dance, written by Israel Eliraz, music by Mark Koptyman; directed and choreographed by Anna Sokolow, with her own dance troupe performing. True story based on Hannah Senesh's attempts to help Jews escape Hungary in 1943. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $18-$20; thru 3/6. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Lindsay Anderson. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 3/13. **Susan Bloch Theater,** 307 W. 26th (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

LOVING RENO—Snoo Wilson's play about the family relations of a magician who loves his daughters more than he should; directed by Dorothy Lyman. With Aharon (the magician) Ipale, Robin Strasser, Mark Blum, Shaim Chaikin, and Robin Roosa. 2/26-3/20; $8. A N.Y. Theatre Studio production. **AMDA Theater,** Broadway at 73rd St. (496-7833).

PAINTING CHURCHES—Marian Seldes, Donald Moffat, and Frances Conroy in Tina Howe's portrait of an eccentric Boston family; directed by Carole Rothman. Tues.-Sun. at 8; $8; thru 2/27. **South Street Theater,** 424 W. 42nd St. (279-4200).

POPPIE NONGENA—Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8, Wed. & Sat. at 2; $7.50-$20. **St. Clement's,** 423 W. 46th (489-2420).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsey) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Nancy Marchand stars in Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16-$18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. David Garrison stars in the title role. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20. **Lamb's Theater,** 130 W. 44th (997-1780).

TOP GIRLS—Caryl Churchill's play, which had a sold-out run with the London Royal Court Theatre cast, resumes performances with an American cast: Sara Botsford, Donna Bullock, Kathryn Grody, Lise Hilbodt, Linda Hunt, Valerie Mahaffey, and Haunani Minn. From 2/24. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $14-$18. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

AMAS REP—In *Miss Waters, To You* written by Rosetta LeNoire and Loften Mitchell, Ethel Waters lives again, in the person of Mary Louise; directed by Billie Allen. $8; 2/25-3/20. 1 E. 104th St. (369-8000).

CSC REP—John O'Keefe's *Wild Oats,* Karen Sunde's *Balloon,* and *Faust,* Parts 1 & 2, thru 2/24. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2; $10-$11. **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—Revival of Kurt Vonnegut, Jr.'s play, *Happy Birthday, Wanda June,* about a modern Ulysses who returns home to find his Penelope married to a doctor; directed by Elowyn Castle. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 2/27. 103rd St. & Riverside Drive (663-2028).

JEAN COCTEAU REP—G.B.S.'s *Saint Joan,* thru 3/18; Sartre's *The Condemned of Altona,* thru 3/3. **Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Anton Chekhov's play, *Ivanov,* about a disillusioned landowner torn between his affections for his Jewish wife and a local girl; directed by Anthony McKay; with Marcia Jean Kurtz, Roger DeKoven, and Lilen Mansel. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $7, $8; thru 3/6. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Sam Shepard's *The Tooth of Crime,* the 1972 rock 'n' roll musical directed by George Ferencz. Wed.-Mon. at 7, Sat. & Sun. at 3; $10; thru 3/20. 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Barrie Cockburn's comic drama, *Without Willie,* set in a North African kingdom. Mon., Thurs., Fri. & Sat. at 8, Sun. at 3; $8; thru 2/27. 410 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—Downstage: Edward Bond's *Summer,* about people who live their lives against a background of conflict; with Frances Sternhagen, Caitlin Clarke, David Pierce, Betty Miller. Thru 3/6; $16-$22. 321 E. 73rd (472-0600).

NEW YORK SHAKESPEARE FESTIVAL—Mabou Mines production of *Cold Harbor,* conceived and directed by Bill Raymond and Dale Worsley, from the memoirs of Ulysses S. Grant and his wife; music by Philip Glass. Tues.-Sun. at 8, Sat. & Sun. at 3; from 2/22. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

RIVERSIDE SHAKESPEARE COMPANY—First folio staging of Shakepeare's last play, *The Winter's Tale;* directed by Stuart McDowell. Thurs.-Sun. at 8, Sat. at 2; $8; 2/22-3/19. **West Park Presbyterian Church,** 165 W. 86th (877-6810).

ROYAL COURT REP—Phyllis Craig's *The Purrfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru February. **Theater,** 301 W. 55th (997-9582).

SOHO REP—*Fanshen,* by David (*Plenty*) Hare, is about a small village caught in the upheaval of the Chinese Revolution; directed by Michael Bloom. Thru 2/27; $12. 19 Mercer St. (925-2588).

TROUPE THEATER—William Vaughn Moody's *The Great Divide,* directed by Andy Milligan; Downstairs, Thurs.-Sat. at 8, Sun. at 3; $5; thru 2/27. 335 W. 39th St. (244-9699).

WEST SIDE REP—Henrik Ibsen's *Hedda Gabler,* directed by Andres Castro; $5; thru 3/27; in rep with Chekhov's *Uncle Vanya,* thru 3/27. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND JACK CAME TUMBLING AFTER—Michael Smit's comedy/drama about sexuality and religion, directed by Rene Savitt. Fri.-Sun. at 8, Sat. & Sun. mats at 2; $8; thru 3/6. **TOMI Theater,** 23 W. 73rd (831-2671).

THE BANANA DANCER—Angela Logan stars as Josephine Baker in this one-woman show with original music. Tues.-Fri. at 8, Sat. at 2 & 8; $6; 2/22-3/12. **Theatre Off Park,** 28 E. 35th (679-5684).

BECKET—Jean Anouilh's story of the dramatic encounter between Becket and Henry II; directed by Nell Robinson. With Ronald Kross and Don Woodman. Thru 2/26. **St. Bart's Playhouse,** 109 E. 50th St. (751-1616).

BEHIND A MASK—A thriller written by Louisa May Alcott, adapted by Karen L. Lewis; directed by Amie Brockway. Thurs.-Sat. & Mon. at 8, Sat. & Sun. at 3; $8; thru 2/28. **Open Eye,** 316 E. 88th (534-6909).

BETWEEN US—Alexandra Stoll's play about a lesbian relationship and its effect on a well-adjusted family; directed by Laura Cuetara. Sun.-Wed. at 7:30; $4; thru 3/16. **18th St. Playhouse,** 145 W. 18th St. (675-8232).

THE BODY BEAUTIFUL—Musical revue featuring eight handsome men; directed and choreographed by Allan Cole. Thurs. & Fri. at 8, Sat. at 8 & 10; $6, $8; thru 3/12. **Carter Theater,** 250 W. 43rd (391-1880).

THE CHERRY ORCHARD—Chekhov's play, directed by Sonia Moore. Wed.-Sat. at 7:30, Sun. at 3; $8; thru 3/6. **TOMI,** Park Royal Hotel, 23 W. 73rd (755-5120).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

THE DANUBE—Maria Irene Fornes's piece against nuclear armament, with Michael Edwards, Arthur Williams, Margaret Harrington, and Martin Treat. Thurs.-Sun. at 8; $4; thru 3/13. **Theater for the New City,** 162 Second Ave. (254-1109).

A DIFFERENT MOON—Ara Watson's play about a confrontation between a woman and her youthful lover, set in a 1951 Arkansas town; directed by Sam Blackwell. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $8; thru 2/27. **WPA Theater,** 138 Fifth Ave. (691-2274).

DOUBLE BILL—Arthur Kopit's *Chamber Music* and Agatha Christie's *The Patient.* Wed.-Sat. at 7:30; $6; 3/2-12. **Inroads Theater,** 150 Mercer St. (787-3168).

DOUBLE BILL—Sam Shepard's *Action,* directed by Neva Weschenfelder, with Eugene Ionesco's *The Lesson,* directed by Kevin Malony. Thurs.-Sat. at 8, thru 3/6, also 3/6 at 3. **Collective Actors Theater** 212 W. 29th (741-0812).

ETCHED IN STONE—Matthew Well's Parisian comedy with lyrics by Robert Barandes; directed by Donald O. Smith. Thurs. & Fri. at 10:30, Sat. at midnight; $4; 2/25-3/12. **Westside Arts,** 407 W. 43rd (362-3521).

FAMILY AND FRIEND—Richard Taylor's play about a brother and sister who return home to spend their last hours together before a nuclear attack. 2/28, 3/1 & 2 at 4 p.m. Free. **Bruno Walter Auditorium,** Lincoln Center Library, 111 Amsterdam Ave. (870-1630).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

GETTING MAMA MARRIED—Stephen Levi's comedy about a stay-at-home middle-aged divorcee whose daughter is determined to bring a man back into her mother's life; directed by Emiliano Haro. Wed.-Fri. at 8, Sat. & Sun. at 2 & 7; $10. **Nat Horne Theater,** 440 W. 42nd St. (869-3981).

THE GINGERBREAD LADY—Revival of the Neil Simon play, directed by David McNitt, about a woman who returns home after a drying-out period. Fri. & Sat. at 9:30; $5; thru 3/19. **AATC Theater,** First Ave. at 51st (486-1431).

THE GOOD DOCTOR—A revival of Neil Simon's play; directed by William Herndon. Wed.-Sat. at 8, Sun. at 3; $5; 3/2-27. **American Renaissance Theater,** 112 Charlton St. (929-4718).

IPHIGENIA AT AULIS—Racine's version of the traditional Greek tragedy—with a happy ending! Directed by John Camera. Thurs.-Sat. at 8, Sun. at 3; $4; 2/24-3/6. **Greek Orthodox Church,** 302 W. 91st (564-5228).

KISS ME KATE—A revival of Cole Porter's unforgettable 1948 musical, with book by Sam and Bella Spewack; directed by Jeffery K. Neill. Fri. & Sat. at 8, mats. Sat. at 2:30, Sun. at 4; $7; 2/25-3/13. **All Souls Players,** 1157 Lex at 80th (535-3356).

LESSONS ON HOW TO BEHAVE UNDER PECULIAR CIRCUMSTANCES—A collage of scenes, songs, and poetry of Carl Sandburg, with a cast of seven; directed by Joseph Mancuso. Wed.-Sat. at 8, Sun. at 6; thru 3/6. **28th St. Playhouse,** 120 W. 28th (362-1207).

LIVING QUARTERS—Brian Friel's new play about an Irish family who have the opportunity to live over again a traumatic event in their lives; directed by Susan Einhorn. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $8; 2/21-3/13. **Vineyard Theater,** 309 E. 26th (683-0696).

LOOSE ENDS—Michael Weller's comedy-drama, directed by Larry Kirchgaessner. Thurs.-Sat. at 8; $5; thru 3/5. **Pegasus Theater,** 484 W. 43rd (695-5342).

LUMIÈRE—Don Marcus's play about the relationship between the painters Berthe Morisot and the Manet brothers; with Concetta Tomei, J. T. Walsh, Kate Wilkinson, and Warren Manzi; directed by Irene Lewis. Thurs.-Sat. at 8, Sun. at 3; $8. **Ark,** 131 Spring St. (431-6285).

MAN OVERBOARD—Jerry Polner's comedy about love, friendship, and safe-boating in Pittsburgh; directed by Ronald Rosten. Wed.-Sat. at 8, Sun. at 3; $8; thru 2/26. **Sargent Theater,** 314 W. 54th (279-4200).

MIRANDOLINA—Carlo Goldoni's comedy tells how a beautiful woman teaches a misogynist how to fall in love; directed by John Amaker. Thurs.-Sat. at 8, Sun. at 3; $6; thru 3/6. **Open Space,** 133 Second Ave. (254-8630).

MURDER AT THE VICARAGE—Agatha Christie's thriller, directed by Milad Ishak. Fri. & Sat. at 7:30; Sun. at 3; $5; thru 3/13. **AATC Theater,** 931 First Ave. (486-1431).

A MURDER IS ANNOUNCED—Agatha Christie's crime drama, directed by Bob Del Pazzo, wherein what appears to be a practical joke turns out to be a well-executed murder. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 2/27. **Apple Corps Theater,** 601 W. 51st (664-0027).

NAKED HIGHWAY—Matt Creeger's comedy/drama; directed by Joe Gage. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 11; Sun. at 3 & 7; $14 & $16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

NOSTALGIC FOR THE FUTURE—A comedy, written and performed by Steve Ben Israel. Fri.-Sun. at 10; $4; 2/25-3/13. **Theater for the New City,** 2nd Ave. at 10th St. (254-1109).

OFF THE WALL—(*Or, Did I Put My Foot in Your Mouth?*) Musical comedy revue, political satire and improvisation. Wed. & Sun. at 7:30, $3; 4th Wall Repertory. **Truck & Warehouse,** 79 E. 4th (254-5060).

OH, BABY—Musical comedy, by Joan and Seth Swirsky, about three couples who meet in childbirth classes; directed and choreographed by Larry Victor. Thurs.-Sat. at 8, Sun. at 3; $8; thru 3/13. **Actor's Outlet,** 120 W. 28th (869-3981).

ORPHEUS—Revival of the Jean Cocteau play based on the classic myth; directed by Gordon Brown. 2/25-27 at 8; $4. **Courtyard Playhouse,** 39 Grove St. (620-7110).

PARIS EN FOLIE—(*Is Paris Flaming?*) Alain Marcel's musical about gay life, with 18 vignettes; directed by Fred Weiss. Thurs., Fri., & Sun. at 8, Sat. at 7 & 10; $8; thru 2/27. **Riverwest,** 155 Bank St. (243-0259).

A PEARL OF GREAT PRICE—Elizabeth Hansen's play, directed by Elizabeth King, about three sisters who have reached a turning point in their lives. Wed.-Sat. at 8, Sun. at 5, Sat. at 3; $5; 2/23-3/6. **Wonderhorse,** 83 E. 4th St. (533-5888).

PLAYBOY OF THE WESTERN WORLD—J.M. Synge's tale of a ne-er-do-well who achieves the status of celebrity of the village because of a certain happening. Thurs.-Sat. at 8, Sun. at 3; $6; 2/24-3/27. **Alvin Krause Theater,** 306 W. 38th (564-3293).

A POLITE CASE OF MURDER—Written and directed by Mike Rutenberg, play takes place in 1939 in a coastal area south of Cairo. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; Wed. at 3; $10; thru 2/27. **Theater Guinnevere,** 15 W. 28th (869-3981).

ROYAL GAMBIT—Herman Gressieker's story of Henry VIII and his six wives; directed by Philip Nolan. Fri. & Sat. at 8, Sun. at 3; $5; thru 3/13. **Theater Arts,** 184 Fifth Ave. (243-8900).

SALOME—Oscar Wilde's tragedy, based on the biblical story; directed by Anthony Osnato. Fri. & Sat. at 8, Sun. at 8; $6; 2/25-3/13. **Church of St. Paul and St. Andrew,** 263 W. 86th St. (362-3328 or 663-2648).

THE SEARCH FOR LIFE ON EARTH—Walter Corwin's comedy about a woman's attempts to stave off disappointment in a man's world; directed by Linda Chapman. Thurs.-Sun. at 8; $4; thru 2/27. **Theater for the New City,** 162 Second Ave. (254-1109).

SIX CHARACTERS IN SEARCH OF AN AUTHOR—Luigi Pirandello's play, directed by Dennis Parichy. Tues.-Wed. at 5:30, Thurs.-Sat. at 7:30; $3.50; 2/22-26. **Minor Latham Playhouse,** 606 W. 120th St. (280-2079).

STRAY DOG STORY—Robert Chesley's fairy tale for adults; directed by Nicholas Deutsch. Thurs., Fri., & Sun. at 8:30, Sat. at 7 & 10; $6, $7. **Shandol Theater,** 137 W. 22nd (243-9504).

TALES FROM THE VERMONT WOODS—Sharon Linnea's play, directed by Robert Owens Scott. Thurs.-Sat. at 8, Sun. at 3; $4; thru 2/27. **Theater 22,** 54 W. 22nd (254-6000).

TALIESIN—A medieval Welsh tale, directed by Ralph Lee (who creates the Village Halloween Parade), about a youngster who receives magical powers of inspiration from a sorceress. Thurs.-Sat. at 8, Sat. mat. at 3; $5; thru 3/5. **Washington Square Methodist Church,** 135 W. 4th St. (929-4777).

TO HEAVEN IN A SWING—Katharine Houghton has written and stars in this play, based on the life of Louisa May Alcott, revealing many hidden aspects of that life. Thurs.-Sat. at 8, Sun. at 2; $5; thru 2/26. **American Theater of Actors,** 314 W. 54th (581-3044).

UNION CITY THANKSGIVING—Manuel Martin, Jr.,'s comedy about the clash of a Cuban family with its new environment in New Jersey; 3/9-4/3; $10. **INTAR,** 420 W. 42nd St. (695-6134).

THE WELL OF THE SAINTS—J.M. Synge's comic Irish folk tale about two blind beggars who are miraculously cured. Thurs.-Sat. at 7:30. Sun. at 4; $5; 2/24-3/13. **18th St. Playhouse,** 145 W. 18th St. (728-8234).

WILL THE REAL SUPERMAN STAND UP—Eliot Taubenslag's play, together with *Wrestler,* by Michael Craite; both directed by Mark Olwell. 2/21, 22 at 8; $3. **Jan Hus Theater,** 351 E. 74th (666-3511).

THE WOULD-BE GENTLEMAN—Moliere's comedy about an individual who'll go to any extreme to be a Gentleman; directed by Howard Lipson. Thurs.-Sat. at 8, Sun. at 3; 2/24-3/20. **Nameless Theater,** 125 W. 22nd (242-9768).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

BENNY ANDREWS—Recent paintings and collages/25 years of drawings. Thru 3/3. Deutsch, 20 W. 57th (765-4722)/Glass, 315 Central Park W. (787-4704).

ROBERT BARNES—Rituals of European secret societies in large oils and pastels on masonite, thru 2/28. Frumkin, 50 W. 57th (757-6655).

HELEN BERSHAD—Large abstractions using scumbled colors, thru 2/26. Haber Theodore, 29 W. 57th (752-3338).

ISABEL BISHOP—Seven paintings and drawing studies done in the past five years, thru 2/26. Midtown, 11 E. 57th (758-1900).

LORAINE MCLAURY BOULDIN—Pseudo-mystical oil and pencil canvases, pastels, 2/22-3/12. Phoenix, 30 W. 57th (245-5095).

STANLEY BOXER/LAWRENCE POONS—Small scale paintings/New textured abstractions. Thru 2/26. Emmerich, 41 E. 57th (752-0124).

CAROL BROWN—The wilderness of Arizona in small color drawings, 2/22-3/26. Witkin, 41 E. 57th (355-1461).

EDGAR BUONAGURIO—Recent paintings, thru 3/18. Zarre, 41 E. 57th (752-0498).

RAY CIARROCHI/JOE SHANNON—Lush landscapes in pastel on paper/Lovers, discretions, and lies in oils. Thru 2/28. deNagy, 29 W. 57th (421-3780).

CHUCK CLOSE/DAVID VON SCHLEGELL—Watercolors, collage paintings, finger-print drawings/Large scale wood sculpture. 2/25-3/26. Pace, 32 E. 57th (421-3292).

CHARLES CLOUGH—Smeared brushstrokes over repros of old master paintings, 2/25-3/24. Adler, 37 W. 57th (980-9696).

THOMAS AQUINAS DALY—Subtle, harmonious still lifes, landscapes, and wildlife in 60 watercolors, thru 3/1. Grand Central, 24 W. 57th (867-3344).

JEAN FRÉLAUT—Brittany in graphics, 2/22-3/26. Sumers, 50 W. 57th (541-8334).

LEAH K. FRIEDMAN—Paintings, thru 3/19. Touchstone, 29 W. 57th (826-6111).

JOHN GRILLO—Nudes, thru 3/31. Lumbard, 38 E. 57th (421-3494).

THEOPHIL GROELL—Cloistered landscapes, thru 2/26. Tatistcheff, 38 E. 57th (888-1599).

SUSAN HALL—Women and moonlight, trains, ships in thick black crayon, 2/25-3/26. Hamilton, 20 W. 57th (765-5915).

DON HAZLITT—Apocalyptic landscapes in diptychs, thru 3/12. Esman, 29 W. 57th (421-9490).

JOHN HEJDUK—Architectural drawings and fifteen illustrations for *Aesop's Fables,* thru 3/5. Protetch, 37 W. 57th (838-7436).

THEO HIOS—Greek landscapes, 2/22-3/19. Summit, 101 W. 57th (586-6734).

RICHARD HUNT—Drawings and prints, 2/26-3/24. Dintenfass, 50 W. 57th (581-2268).

CATHERINE KOENIG—Trompe l'oeil still lifes, landscapes in tempera and pastels, 2/23-3/28. Heidenberg, 50 W. 57th (586-3808).

JEFFREY MARON—Bronze and steel sculpture, 2/23-3/26. del Re, 41 E. 57th (688-1843).

ROBERT MOSKOWITZ—Paintings and drawings, thru 3/19. BlumHelman, 20 W. 57th (245-2888).

BEN NORRIS—Figures and landscapes reflected in water in new watercolors, thru 3/3. Sachs, 29 W. 57th (421-8686).

RICHARD PITTS—Pastoral scenes of Connecticut using broad planes of color, thru 3/5. Findlay, 41 E. 57th (486-7660).

CAROLYN PLOCHMANN—Figures and emotions, carefully drawn in 39 paintings, thru 3/5. Kennedy, 40 W. 57th (541-9600).

JUAN GOMEZ QUIROZ—Pastel-hued still lifes and a natural grid, thru 2/26. Sutton, 29 W. 57th (888-0638). Mon.-Sat. 9:30-5:30.

JUDY RIFKA—Art and fashion in recent paintings, thru 3/12. Brooke Alexander, 20 W. 57th (757-3721).

WILLIAM SCHWEDLER—Stylized, imagistic abstractions, non-objective constructions done in the 70's, thru 3/10. deNagy, 29 W. 57th (421-3780).

CHARLES SHAW—Montages in cards/Constructions from the 30's, 2/23-4/2. Washburn, 42 E. 57th/113 Greene (753-0546).

PHIL SIMS—Black paintings, thru 3/5. Oscarsson Hood, 41 W. 57th (750-8640).

RANDY STEVENS—Bold, satirical pastels of art openings, Hollywood parties, thru 3/5. Kornblee, 20 W. 57th (586-1178).

CARL NICHOLAS TITOLO—Small scale, mixed-media worlds, both real and imagined, thru 3/3. Dintenfass, 50 W. 57th (581-2268).

GER VAN ELK—Still lifes using photography and lacquer, thru 3/5. Goodman, 24 W. 57th (977-7160).

NEIL WELLIVER—Recent landscapes, thru 3/2. Marlborough, 40 W. 57th (541-4900).

STEPHEN WOODBURN—Large scale imagined landscapes, 2/24-3/26. Rosenberg, 20 W. 57th (757-2700).

Madison Avenue and Vicinity

JERRY ATKINS—Sculpture, thru 3/12. Kraushaar, 724 Fifth (307-5730).

MILTON AVERY—Mexico, thru 3/3. Borgenicht, 724 Fifth (247-2111).

J.L. BENEDIT—New watercolors and objects, thru 2/27. CDS, 13 E. 75th (772-9555).

MIGUEL BERROCAL—Bronze, brass, and chromium puzzle sculpture, 2/26-3/26. Rolly-Michaux, 943 Madison (535-1460).

REBECCA DAVENPORT—Realist paintings, thru 2/28. Aberbach, 988 Madison (988-1100).

JANET FISH—Large still lifes, figures, thru 2/26. Miller, 724 Fifth (246-1625).

MARY FRANK—Plaster figures, reliefs, and ceramic horses and riders, thru 3/19. Zabriskie, 724 Fifth (307-7430).

KLAUS FUSSMANN—Expressionist figures, still lifes, thru 3/19. Lefebre, 47 E. 77th (744-3384).

ROBERT GOODALE/PHILIP SHERROD—Paintings and collages/Expressionist portraits. Thru 2/28. Stone, 48 E. 86th (988-6870).

KAWASE HASUI (1883-1957)—Wood block landscapes, thru 2/26. Ronin, 605 Madison (688-0188).

GARY KOMARIN—Expressionist landscapes and interiors, thru 2/26. Davidson, 43 E. 78th (734-6702).

LOIS LANE—Recent work, thru 3/9. Willard, 29 E. 72nd (744-2925).

JOHN LINNELL (1792-1882)—100 oils, watercolors, and drawings by this Englishman, thru 2/26. Davis & Langdale, 746 Madison (861-2811).

LEO LIONNI—Drawn whimsical landscapes, thru 3/12. Staempfli, 47 E. 77th (535-1919).

JOAN MITCHELL—New paintings, thru 3/26. Fourcade, 36 E. 75th (535-3980).

JODY MUSSOFF/HELEN MIRANDA WILSON—Drawings involving imaginary characters/Symbolic diary scenes. Thru 2/26. Knowlton, 19 E. 71st (794-9700).

EDITH NEWHALL—Recent abstract paintings, thru 3/5. Ericson, 23 E. 74th (737-6155).

JULES OLITSKI—Recent textural colorfields, thru 3/10. Knoedler, 19 E. 70th (794-0550).

JEAN-PIERRE PERICAUD—New paintings, thru 3/16. Elkon, 1063 Madison (535-3940).

KAY ROSEN/ROBERT SCHECTER—A book/Sculpture. Thru 2/26. Urdang, 23 E. 74th (288-7004).

EGON SCHIELE—Expressionist portraits, thru 3/12. Sabarsky, 987 Madison (628-6281).

JOSEPH SOLMAN—An expressionist New York of the 30's, thru 2/26. ACA, 21 E. 67th (628-2440).

CAROL STRONGHILOS—Poured paint, stained canvases, thru 3/19. Steinbaum, 903 Madison (734-3373).

BOB THOMPSON (1937-1966)—Nudes, giant birds, demons in paintings, and works on paper from the 60's, thru 2/28. Vanderwoude/Tananbaum, 24 E. 81st (879-8200).

SALLE WERNER VAUGHN—Abstractions using geometric and architectural elements, thru 3/5. Laboetie, 9 E. 82nd (535-4865).

SoHo

MAJORIE ABRAMSON—Sixteen wall pieces of a split hemisphere, thru 3/16. Soho 20, 469 Broome (226-4167).

GARY BANDY/JOHN SCOFIELD—Gestural abstractions on shaped masonite/Maquettes, drawings, photos of "The Garden Wall Series." Thru 2/26. Marino, 489 Broome (431-7888).

JEAN MICHEL BASQUIAT/RAMMELLZEE—Bold expressionist paintings, silkscreens of "anatomy "/The evolution of graffiti styles. Thru 3/3. Annina Nosei, 100 Prince (431-9253).

PIET BEKAERT—Still lifes, gardens, thru 4/11. Vorpal, 465 W. Broadway (777-3939).

DIANNE BLELL/GERARD GAROUSTE/ROBERT LONGO—Large Cibachrome prints influenced by mythology, art history/Figurative and allegorical images/The urban environment in sculpture, drawings. Thru 2/26. Castelli, 420 W. Broadway (431-5160).

CAROLYN BRADY—Large watercolors of still-lifes in interiors, thru 3/2. Hoffman, 429 W. Broadway (966-6676).

JAMES BUCHMAN—Granite and steel sculpture, 2/26-3/26. Hutchinson, 138 Greene (966-3066).

DANIEL BUREN—An architectural environment using a striped motif, thru 2/26. Weber, 142 Greene (966-6115).

STEPHEN CHAPIN—Paintings, thru 3/5. Concord, 451 Broome (925-2994).

JOHN FORD—Abstracted symbols of ancient cultures, thru 2/27. Jack, 138 Prince (966-4235).

KATHRYN FREEMAN—"Stages of Love," in egg tempera, thru 3/2. First Street, 386 W. Broadway (226-9011).

DUNCAN HANNAH—Works on paper, paintings, thru 3/12. Semaphore, 462 W. Broadway (228-7990).

MARTIN JOHNSON—Mixed-media constructions, some vehicles, thru 2/26. Kind, 139 Spring (925-1200).

JANNIS KOUNELLIS—Symbolic sculpture using unconventional materials, thru 3/5. Sonnabend, 420 W. Broadway (966-6160).

CRAIG LANGAGER—Animal themes in mixed-media sculpture, thru 2/26. Caldwell, 383 W. Broadway (966-6500).

JOHN LEES—Geometric formations in a landscape, thru 2/26. Thorp, 419 W. Broadway (431-6880).

MARGARET LEVESON—The Southwest and the Catskills, thru 3/2. Blue Mountain, 121 Wooster (226-9402).

ROBERT LONGO—Large-scale reliefs and drawings, thru 3/5. Metro Pictures, 169 Mercer (925-8335).

SAM MESSER—Oils, drawings, etchings, all semi-abstract, thru 3/10. Twining, 33 Bleecker (674-2070).

WILHELM MOSER/HERMANN SPÖREL—Illusionistic cityscapes/Urban experiences in New York City and Berlin in pastel drawings, watercolors, oils. Thru 2/26. Cowles, 420 W. Broadway (925-3500).

ROBER RACINE—Dictionaries, a large scale installation, thru 3/19. 49th Parallel, 420 W. Broadway (925-8349).

MICHAEL D. RYUS—Crayon on paper, paintings, thru 3/20. Central Falls, 478 W. Broadway (475-3333).

JOYCE ROBINS—Cast and welded bronze sculpture, thru 2/26. 55 Mercer (226-8513).

DAVID SALLE—Multi-paneled canvases using color fields and superimposed images, thru 2/26. Boone, 420 W. Broadway (966-2114).

SHAW STUART—Plaster and wood wall constructions, 2/22-3/12. 14 Sculptors, 164 Mercer (966-5790).

TANIA (1924-1982)—Collages, thru 2/26. Buecker & Harpsichords, 465 W. Broadway (260-3480).

ALEXANDER LUKE WALLACE—A large landscape with figures and dogs, thru 3/2. Prince Street, 121 Wooster (226-9402).

MARY WARNER—Animals and humans in paintings and pastels, thru 2/26. Meisel, 141 Prince (677-1340).

Other

JOHN ALBERS—Painted constructions of figures, thru 3/5. Freidus, 158 Lafayette (925-0113).

ISABEL BISHOP—Genre paintings, drawings, and prints, thru 4/3. Wave Hill, 675 W. 252nd (549-2055).

JOHN BRADFORD—Mythic and biblical themes, thru 3/13. Gallery 120, 120 Lafayette (925-4954). Thurs.-Sun. 12-6.

E.E. CUMMINGS—Oils, pastels, and pencil works, thru 3/26. Gotham Book Mart, 41 W. 47th (719-4448). Mon.-Sat. 10-6.

LENORE GOLDBERG—Recent paintings, 2/22-3/12. A.I.R., 63 Crosby (966-0799).

STEWART HITCH—New paintings and drawings, thru 3/19. Bouckaert, 100 Hudson (925-6239).

TEHCHING HSIEH—365 maps, gear, and photos of a performance/Part II, Artists Use of Language. Thru 3/12. Franklin Furnace, 112 Franklin (925-4671).

PETER HUTCHINSON—Sculpture, photos, drawings, thru 3/26. Gibson, 205 E. 78th (772-2332).

SERGE SPITZER—Large scale drawings, thru 3/19. Brandt, 45 Bond (475-2224). By appt.

HERK VAN TONGEREN—Bronze sculpture, thru 3/12. Ekstrom, 417 E. 75th (988-8857).

GROUP SHOWS

57th Street

BERMAN—50 W. 57th (757-7630). 3-D wall pieces by Andrews, Miller, Shaw, many others, thru 3/26.

DONSON—38 E. 57th (355-6970). Altdorfer, Pissarro, Rembrandt, and other Old Master prints, thru 2/28.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). 20th century folk painters including Grandma Moses, Levin, Litwak, Robertson, thru 3/12.

JACOBSON/HOCHMAN—24 W. 57th (581-8346). Print editions by American and British artists, thru 3/5.

JANIS—110 W. 57th (586-0110). Monochromatic image abstractions by Hafif, Marioni, Ryman, Sims, thru 3/5.

PORTNOY—56 W. 57th (757-0461). Ceramics and glass made in the 70's, thru 3/1... Afro American quilts; thru 3/1.

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). German expressionist graphics with an emphasis on Beckmann, thru 3/26.

CDS—13 E. 75th (772-9555). Paper art by Close, Marisol, Nevelson, thru 3/20. Mon.-Sat. 10-6.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Tues.-Sun. 12-6. Sculpture by Castles, Rabinovich, Regazzoni, thru 4/23.

FORUM—1018 Madison (772-7666). Gillespie, Levine, Robb, Weber, thru 2/26.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian art from the 26th Dynasty, Ptolemaic, and Roman eras, thru 2/28.

MARBELLA—28 E. 72nd (288-7809). 19th century American landscapes by Bierstadt, Bricher, Eilshemius, Wyant, 2/22-3/19.

MERRIN—724 Fifth (757-2884). Figures, vessels, seals, c. 1800 B.C. from the Desert of Lut Hoard, thru 3/1.

PAYSON·WEISBERG—822 Madison (249-1666). Bricher, Casilear, Wyant, thru 3/12.

SCULPTURE CENTER—167 E. 69th (879-0430). Carved wood by Cave, Hochhausen, Mehlman, thru 3/8.

SPANIERMAN—50 E. 78th (879-7085). 19th century American still life and genre by Brown, Johnson, thru 3/12.

Soho

AICH—386 W. Broadway (226-7433). Modern Native American abstractions, thru 3/18.

ATLANTIC—458 W. Broadway (228-0944). Books by artists, 2/22-3/13.

ENO—101 Wooster (226-5342). Brandford, Glashausser, Herstein, Swales, thru 3/3.

FELDMAN—31 Mercer (226-3232). Surveillance, prophecy, computers, nightmares, thru 3/12.

GREENE SPACE—105 Greene (929-6688). Paper transformations by Armstrong, Beckett, Schactman, thru 2/26.

OK HARRIS—383 W. Broadway (431-3600). Pristine, geometric fields in canvas, rhoplex, and acrylic by Brodsky, glass constructions by Kreznar, other solo presentations, thru 2/26.

TERRAIN—141 Greene (777-4426). Contemporary American landscapes, thru 3/30.

22 WOOSTER—(431-6445). Abstractions of rhythm and color, thru 3/12.

VISUAL ARTS—137 Wooster (598-0221). Redefined sheep by Dembar, penetrated masks by Sipser, drawings by Surprenant, plus prints by four, thru 3/13.

WARD-NASSE—178 Prince (925-6951). Figurative stone sculpture by Foxx, configurations by Paul, lines in oils by Tobias, thru 3/3.

WHITE COLUMNS—325 Spring (924-4212). Tues.-Fri. 11-7, Sat., Sun. 1-7. Four contemporary English artists, thru 3/6.

Other

ALAN—1568 Second (744-4070). American Hudson River School, Tonalists and Impressionists including Bricher, Crane, Wyant, thru 3/2.

ARTISTS SPACE—105 Hudson (226-3970). "Grand Galop," including Anderson, Beckman, Davis, Rath, plus an installation by Fried, 2/26-3/26.

CITY—2 Columbus Circle (974-1150). Barnet, Crimi, Hios, Simon, Solman, 2/23-3/23.

F.I.T.—Artisanspace, 227 W. 27th (760-7642). Five printers of master etchings, thru 3/26.

INTAR LATIN AMERICAN—420 W. 42nd (695-6134). Mon.-Fri. 10-6. Painting on paper by artists from Colombia, Ecuador, Cuba, and New York City, thru 3/25.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian, Micronesian collections, thru 4/30.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Thurs.-Sun. 1-6. The 60's in painting, sculpture, video, film, music, photography, fashion, thru 3/13.

RYAN—452 Columbus (799-2304). Printmakers of the 30's, thru 3/20.

SARAH LAWRENCE COLLEGE—Bronxville (914-337-0700). The United States of the Arts: The contribution of the Arts Council, 1963-83, thru 3/13.

SURROGATE'S COURT—31 Chambers (566-0598). Mon.-Fri. 9-5. La Guardia: A Great Mayor of A Great City, thru 3/31.

Photography

ROGI ANDRÉ—Portraits of Bonnard, Braque, Cocteau, Collette, Matisse, thru 3/25. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

GORDON BAER—Post-war Vietnam veterans in black and white, thru 2/26. Nikon House, 620 Fifth (586-3907).

LEWIS BALTZ—San Quentin Point, 1982, thru 2/26. Castelli, 4 E. 77th (288-3202).

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5. American photography including Stieglitz, Steichen, Weston, White plus Abbott, Caponigro, Uelsmann, thru 3/11.

SULAIMAN ELLISON—African life, thru 2/27. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10 p.m.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Scandinavia including portrait of Edvard Munch, Lapland, Arctic explorers, contemporary images, thru 3/5.

ELLEN FOSCUE JOHNSON/DORIS LUBELL—Plant forms, portraits, swimmers/Acrylics and watercolors. Thru 3/6. Pindar, 127 Greene (533-4881).

JUST ABOVE MIDTOWN—178 Franklin (966-7020). New approaches by Abramson, Augeri, Farkas, Roux, Sanchez, thru 3/2.

ANDRE KERTESZ/ARTHUR ROTHSTEIN—Candid, "Rarely Seen Images" /U.S. Farm Security Administration, 2/23-3/12. Neikrug, 224 E. 68th (228-7741). Wed.-Sat. 1-6.

MARVIN LAZARUS—Artists from the 50's including the Abstract Expressionists, thru 3/5. Pearl, 38 E. 57th (838-6310).

JOAN LIFFRING-ZUG—Women from 1957 to 1975, thru 3/14. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

OLVIA PARKER—Still lifes of disparate objects, thru 3/11. Pfeifer, 825 Madison (737-2055).

PHOTO CENTER—NYU, 721 Broadway (598-3939). Color responses to nature by Jenshel, Maloney, Walters, 2/25-3/17.

PRAKAPAS—19 E. 71st (737-6066). Belgian surrealist photography, thru 4/2.

MINOR WHITE—50 vintage prints from 1947 to 1975, thru 3/5. Photocollect, 740 W. End Avenue (222-7381).

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ART

WOLF—30 W. 57th (586-8432). Still lifes and figure studies by Groover, Europe by Papageorge, American landscape by Sternfeld, thru 2/28.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Glen Lukens: Pioneer of the Vessel Aesthetic: 26 works in clay and glass; thru 4/3... Czechoslovakian Glass: Seven Masters; thru 5/29... Selections from the Permanent Collection; thru 4/3. **Museum II**, at International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Fri. 10-5. The Art of Wood Turning; thru 6/3.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... North American Indians... Star Gods of the Ancient Americas; thru 3/27... Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15... Deep Ocean Photography; thru 5/15... New Frontier of Life; thru 5/15... **Hayden Planetarium:** The Ghosts of Forever; thru 2/28.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... The Silk Route and the Diamond Path; thru 4/3.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Harold Kohen: Computer Generated Drawings; thru 3/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. American Picture Palaces; thru 2/27... Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17... Designed for Theater; thru 5/1... Carnegie Mansion "Embellishments"; thru 5/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Permanent Collection Gallery: 60 Works: The Peggy Guggenheim Collection; thru 3/13... American Sculpture from the Permanent Collection; thru 3/13... Modern Masters... Yves Tanguy: A Retrospective; thru 2/27... An Homage to Joan Miró at Ninety; thru 2/27.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... Frank Stella: Polish Wooden Synagogues Constructions from the 1970's... Recent Acquisitions: 1979-1982; thru Spring '83.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Frank Lloyd Wright at the Metropolitan Museum; thru 2/27... La Belle Epoque; thru 9/4... The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84... 15th and 16th Century Italian Drawings; thru 4/17... The Vatican Collections: The Papacy and Art; 2/26-6/12.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Symbolic Animals, Monsters, and Demons in Antiquity and the Middle Ages; thru 4/10... Johannes Brahms: Manuscripts; thru 4/10... The Art of William Blake; thru 3/31... Drawings by Gravelor; thru 3/31... Saint-Exupéry and The Little Prince; thru 4/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... A Celebration: One Hundred Years of Yiddish Theater in New York; thru 4/10... The Gilded Age in Dolls; thru 3/6... Currier & Ives Sail and Steam.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Contemporary Portrait Gallery... Light Years V.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Three New Skyscrapers; thru 3/29.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Nevelson and O'Keeffe: Independents of the Twentieth Century; thru 4/10... Allen Bertoldi (1941-1981): Retrospective; thru 4/10.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Italian Still-Life Painting from Three Centuries; thru 3/20.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31... A Heritage to Remember: The Black Experience in New York; thru 2/27... A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5... George Washington in New York State: A Revolutionary War and the Presidency.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 3/19... FDR and the Arts: The WPA Projects; thru 3/30... Blake to Beardsley: English Illustrated Books of the 19th Century; thru 3/2... Through the Eyes of a Teacher; thru 3/2... Seasons; thru 3/30. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Behind the Scenes: The Theater Art of Karl Amend; thru 2/26... "First, A School..." Fifty Years of the School of American Ballet; thru 4/9... Joseph Szigeti Remembered; thru 4/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Annual Juried Exhibition; thru 3/27... Helene Brandt: Sculpture and Painted Wall Constructions; thru 3/27... Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1... The World of Japanese Theater; thru 4/17.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Ellsworth Kelly: Sculpture; thru 2/27... Frank Stella: Prints 1967-1982; thru 3/13... The Eight; thru 3/20. **Federal Hall,** 26 Wall St. (431-1620). Mon.-Fri. 11-3. Portraits, on a Human Scale; thru 4/1.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/23 at 2: 19th Century British and Continental Drawings, Watercolors, and Architectural Drawings. On view from 2/15. 2/25 at 10 & 2: 19th Century European Paintings. On view from 2/19. **East,** 219 E. 67th St. (570-4141). 2/23 at 10: Furniture, Paintings, and Decorations. On view from 2/18. 2/23 at 10: 19th and 20th Century European Paintings. On view from 2/17.

DOYLE — 175 E. 87th St. (427-2730). 2/23 at 10: American & Continental Furniture, Decorations. On view from 2/19.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 2/22 at 10:15 & 2: Sotheby's Arcade Auctions. On view from 2/17. 2/24 at 2: 19th Century European Paintings. On view from 2/17. 2/25 at 10:15 & 2: Fine Chinese Jades, Works of Art, and Paintings. On view from 2/19. 2/25, 26 at 2: English, Continental, and American Silver; English Furniture, Decorations, and Clocks. On view from 2/19. 2/26 at 10:15 & 2: Chinese and Japanese Works of Art. On view from 2/19. NOTE: Free lecture 2/27 at 2: The Basel Apocalypse by Christopher De Hamel. (On view 2/26, 27 prior to London sale.)

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, February 21

APPLE TRIO (N.Y. debut): soprano Joyce Guyer, flutist Sandra Church, pianist Nancy Revzen. Schiffman's *Four Songs From "Peacock Pie"* (premiere); LaSala's *Poemas Nortenos* (U.S. premiere); Telemann, others. Merkin Concert Hall at 8. $6.

AMERICAN BRASS QUINTET, Paul Dunkel conductor; mezzo-soprano Barbara Martin. "An All-American program in celebration of George Washington's birthday." Works by Bassett, Druckman, Ives, Welcher. Carnegie Recital Hall at 8. $6.

DORIS YARICK-CROSS, soprano. Alice Tully Hall at 8. $7.

TAFELMUSIK, with soprano Jenny Hayden Brown; clarinetist William Reinert. Music of Handel, Bach, Lester Trimble, Telemann, David Kowalski. Provincetown Playhouse, 133 MacDougal St. (777-1827), at 8. $6.

LAHAV CHAMBER ORCHESTRA, Moshe Hoffman conductor; pianist John Ward. Mozart's Symphonies No. 30, No. 40, and Piano Concerto K. 488. St. Joseph's, Sixth Ave. and Washington Pl., at 8. $6.

Tuesday, February 22

PHILADELPHIA ORCHESTRA, André Previn conductor; pianist Vladimir Ashkenazy; Haydn's Symphony No. 87; Debussy's *La Mer;* Brahms's Piano Concerto No. 2. Carnegie Hall at 8. Sold out.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Hildegard Behrens. American music of the Federal era; also Schubert's Symphony No. 8, "Unfinished;" Schoenberg's *Erwartung.* Avery Fisher Hall at 7:30. $6-$22.

NADJA SALERNO-SONNENBERG, violinist, with pianist Sandra Rivers. Stravinsky, Beethoven, Schumann, Brahms, Ives, Ravel. Alice Tully Hall at 8. $6.

FOR THE LOVE OF MUSIC—Chamber music by Leclair, Sperger, Fauré, Brahms. Merkin Concert Hall at 8. $9.

WILLIAM SHARP, baritone, with pianist Steven Blier, cellist Carter Brey. Schubert, Loewe, Wolf, Ives. 92nd Street Y at 8. $5, $7.

JEANI MUHONEN, flutist, with pianist Martha Rearick, guitarist Nicholas Goluses. Works by Bach, Schumann, Martin, Flagello, Hanson, Reinecke. Carnegie Recital Hall at 8. $7.

SOLISTI NEW YORK, conductor-flutist Ransom Wilson; harpsichordist Lionel Party; clarinetist Bernard Yanotta. Music of Hindemith, Rossini, Bach, Schubert. Christ and St. Stephen's Church, 120 W. 69th St. (662-2530), at 8. $5.

BILL BRAYNON AND POSITIVE ENERGY, with Marion Brown. Jazz. Washington Square Church, 133 W. 4th St., at 8. $5.

PIECES OF EIGHT, a trombone octet, Charles Small conductor. Works of Bach, Stravinsky, Gershwin, Tchaikovsky. Trinity Church, Broadway at Wall St., at 12:45. Free.

FREDERICK GRIMES, organist. Works by Bach. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 8. $4.

LIZ KACZMARCZYK, flutist. Lincoln Center Library at 4. Free.

DANIEL PONCE & JAZZBATA—Latin jazz. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

A.C. CHUBB/SUE HANEL, with dancers Robin Klingensmith, Maria Lakis, Anna Leo, and performance artists Beth Lapides, Marni Greenholtz. 133 Bowery at Grand St. (431-8602), at 8:30. $4.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, February 23

AMERICAN SYMPHONY ORCHESTRA, Gunther Schuller conductor; pianist Kaori Kimura, sangenist Shikou Tokiwazu, Newark Boys Chorus. Music from Japan. Five premieres, works by Ogura, Sato, Yamauchi, Fujita, Mamiya. Carnegie Hall at 8. $5-$20.

MICHAEL GURT, pianist (N.Y. debut). Haydn, Liszt, Marescotti, Albeniz, Barber. Alice Tully Hall at 8. $6-$10.

SUSAN GULICK, guitarist. Giuliani, Bach, Martin, Granados, Castelnuovo-Tedesco. Merkin Concert Hall at 8. $7.

RONALD NALDI, tenor/**CAROL YAHR,** mezzo-soprano. Chamber Opera Orchestra, Hugh Keelan conductor. 20th-century British music. Marymount Manhattan, 221 E. 71st St. (570-1888), at 8. $7.50.

CAROL ROSENBERGER, pianist. Beethoven, Schubert. 92nd Street Y at 8. $7-$9.50.

MANNES ORCHESTRA, Sidney Harth conductor. Works by Brahms, Liszt, Schumann, string concerto to be announced. Hunter College Assembly Hall, 69th St. at Park Ave. (737-0700), at 8. Free.

MANHATTAN PHILHARMONIA, Robert Bass conductor. An all-Beethoven program. Manhattan School of Music, Borden Auditorium, Broadway at 122nd St. (749-2802), at 12:45. Free.

CHELSEA LYRIC ENSEMBLE—Works by Fauré, Saint-Saëns, Ravel, others. Barnard College, 117th St. and Broadway (280-4482), at 8. $2.

JULIE GOODMAN, pianist. Bach, Schoenberg, Chopin, Schumann. Hunter College, Room 1527, Park Ave. at 69th St., at 2:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

JOY IN SINGING, with conductor Winifred Cecil. Lincoln Center Library at 5:30. Free.

A.C. CHUBB, others. See 2/22.

ART BLAKEY JR. AND METROPOLITAN ALL STARS, with vocalist Carol Mitchel. Jazz. Albee Square Mall, DeKalb Ave. and Fulton St., Brooklyn (522-5552), at 12:30. Free.

Thursday, February 24

NEW YORK PHILHARMONIC, Christoph von Dohnanyi conductor; pianist Bella Davidovich. Beethoven's Symphony No. 8; Schumann's Piano Concerto; Trojahn's *First Sea Picture* (U.S. premiere); Strauss's *Till Eulenspiegel.* Avery Fisher Hall at 8. $6-$22. Note: open rehearsal of this program Thurs. at 9:45 a.m. $3.

WAVERLY CONSORT, Michael Jaffee conductor. "Italia Mia": music of Rome and Naples, by Carissimi, Frescobaldi, Corelli, Pergolesi, A. Scarlatti, others. Alice Tully Hall at 8. $9.50, $10.50.

CONCERTS PLUS, with the Yuval Trio, tenor Paul Sperry, violist Uri Pianka, cellist Simca Heled, pianist Jonathan Zak, violist Sol Greitzer, and Robert Sherman as host. Dvorak's Trio in e, Op. 90; Beethoven's versions of Irish, Welsh, Scottish folk songs; Brahms's Quartet in g, Op. 25. Merkin Concert Hall at 8. $8.

BRIGITTE ENGERER, pianist. Chopin, Schumann, Debussy, Prokofiev, Carnegie Hall at 8. $6-$12.50.

NEW YORK BACH ENSEMBLE—Music by J.S. and other Bach family members. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

RAYMOND WILLIAMS, classical guitarist (N.Y. debut). Works by Bach, Berkeley, Sor, Moreno-Torroba, Giuliani. Carnegie Recital Hall at 8. $6.

ALECK KARIS, pianist/**ROLF SCHULTE,** violinist/**STEVEN TENENBOM,** violist/**JERRY GROSSMAN,** cellist/**JOSEPH TOMASAITIS,** bass. Carter, Schnabel, Lerdahl, Mygatt, Hobson. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

MANHATTAN BRASS ENSEMBLE—Music of Grainger, Kupferman, Shahan, Mussorgsky. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

WALKER CUNNINGHAM, organist. An all-Bach program. St. Michael's Episcopal Church, 225 W. 99th St., at 8. Free.

CATHERINE BURRELL, organist. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

GALINA HEIFETZ, violinist/**MIMI STERN-WOLFE,** pianist. Music of Pergolesi, Brahms. St. Paul's, Broadway and Fulton St., at 12:10. Free.

JEAN-PIERRE RAMPAL, flutist, with John Steele Ritter, keyboard. Leclair, Telemann, Bach, Czerny, Roussel, Borne. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $9, $11.

MAX ROACH, jazz drummer/**BILL T. JONES, ARNIE ZANE,** dancer-choreographers/**CONNIE CROTHERS,** pianist. A new collaboration, *Intuitive Momentum.* BAM at 8. $8.50, $12.50.

BARGEMUSIC RESIDENT MUSICIANS—Haydn's Quartet, Op. 20, No. 1; Brahms's String Quartet in a. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

OMNI ENSEMBLE—Works by Kirshner, Carter, Copland, Crumb. First Unitarian Church, Monroe and Pierrepont Sts., Brooklyn, at 8. $6.

Friday, February 25

NEW YORK PHILHARMONIC "EN FAMILLE"—Soloists from the orchestra, playing works by Albinoni, Bach, Deak, Rossini, Schubert (the "Trout" Quintet). Cooper Union, Third Ave. and 7th St., at 8. Free.

NEW YORK CONCERTINO ENSEMBLE, directed by Theodore Platt. Instrumental and vocal music from the 17th- and 18th-century court of Versailles, by Rameau, Lully, Couperin, others. French Evangelical Church, 126 W. 16th St. (932-2696), at 8. $9.

NEW YORK PHILHARMONIC—At 2. See 2/24.

THE BEGGAR'S OPERA, by John Gay, directed by Shawn Norton, musical direction by JoAnn Rice. Gustavus Adolphus Lutheran Church, 155 E. 22nd St. (674-0739), at 8. $4.

PETER COREY, guitarist. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $5.

BADINAGE, with soprano Julianne Baird, violinist Nancy Wilson, harpsichordist Wendy Young. St. Paul's Chapel, Columbia University, Broadway and 116th St., at noon. Free.

NEW YORK BRASS QUINTET—Music of J.S. Bach, Boehme, Widor-Rhodes, Nagel, Weiner. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

JUILLIARD ORCHESTRA, Stanislaw Skrowaczewski conductor. Mozart's Piano Concerto K. 482; Shostakovich's Symphony No. 10 in e. Alice Tully Hall at 8. Free.

POMERIUM MUSICES/CONCERT ROYAL—Music of J.S. Bach on original instruments. St. Paul's Chapel, Columbia University, Broadway and 116th St., at 8. $7.50.

CONCERTINO STRING QUARTET—Lincoln Center Library at 4. Free.

DON CHERRY, trumpeter. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

CRAIG HARRIS ENSEMBLE—Jazz. Wadleigh Intermediate School 88, 215 W. 114th St. (473-1175), at 7. Free.

BIG NICK NICHOLAS, tenor saxophonist. Jazz at Noon—a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

NATALIA ROM, soprano, accompanied by Alexander Rom. Art songs and arias by Tchaikovsky, Rachmaninoff, Respighi, Verdi, Puccini, others. Grace Church, 254 Hicks St., Brooklyn, at 8. $5.

CHRISTINA FONTANELLI, soprano. Italian and American folk songs. P.S. 205, 6701 Twentieth Ave., Brooklyn, at 7. Donation.

MAX ROACH/BILL T. JONES, others. See 2/24.

ANDY POLON, singer-guitarist. Folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50.

Saturday, February 26

NEW YORK CHORAL SOCIETY—Margaret Hillis conductor; soprano Marvis Martin, baritone William McGraw. Brahms's *Ein Deutsches Requiem.* Carnegie Hall at 8. $5-$13.

BARRY TUCKWELL, French horn, with pianist Michel Block, soprano Faith Esham. Beethoven, Schubert, Danzi, Bush, Berlioz, Hindemith. 92nd Street Y at 8. $9-$12.50.

SINE NOMINE SINGERS—Music of Eastern Europe includes secular and sacred choruses by Tchaikovsky and Dvorak. Merkin Concert Hall at 8. $7.

WAVERLY CONSORT—See 2/24.

BEETHOVEN SOCIETY—Soprano Karen Williams, tenor Paul Sperry, mezzo-soprano Shirley Love, bass John Ostendorf, with the Philharmonia Orchestra of the Manhattan School of Music, Robert Bass conducting. Complete concert arias and orchestral songs of Beethoven. Alice Tully Hall at 3. $7-$10.

MICHAEL CHANG, tenor, with pianist John Douglas, classical guitarist Scott Jackson Wiley. Music of Scarlatti, Schubert, Poulenc, Britten, Granados. Carnegie Recital Hall at 5:30. $6.

A SALUTE TO SLAVIC COMPOSERS—Various musical groups perform works by Tchaikovsky, Rimsky-Korsakov, Rachmaninoff, others. Carnegie Recital Hall at 8:30. $8.

NEW YORK BRASS QUINTET/MANHATTAN TRUMPET ENSEMBLE/MANHATTAN STAGE BAND—Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ROBERTO BORREL Y SU KUBATA—Afro-Cuban music and dance. American Museum of Natural History, CPW at 79th St. (873-1300), at 1 and 3. Free.

ANDREW BOLOTOWSKY, Baroque flute. Hoffmeister, Telemann, Quantz, Bach, Kuhlau; also music from Japan and 13th-century France. Tompkins Square Library, 331 E. 10th St., at 2. Free.

BILLY BANG STRING ENSEMBLE—Compositions written specifically for dance; with dancer Rrata Christine Jones. Alternative Museum, 17 White St. (966-4444), at 8. $6.

ODEON POPE TRIO—Jazz. With Cornell Rochester and Gerald Vesley. Soundscape, 500 W. 52nd St. (242-3374), at 9. $7.

ANDY LAWRENCE QUARTET—Jazz. Citicorp Atrium at 8. Free.

ABBY SMITH, singer. People's Voice Cafe, 388 W. Broadway (852-7559), at 8. $4.

SHALOM '83—Israeli music and dance. Hunter College, Park Ave. at 69th St. (246-3363), at 9. $9.50-$14.50.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; singer Barbara Cook, with pianist Wally Harper, bassist John Beal. Queens College Colden Center, Kissena Blvd. and LIE, Flushing (275-5000), at 8:30. $11-$14.

LIONEL HAMPTON, with orchestra. Brooklyn College at 8:30. $10-$15.

MAX ROACH, BILL T. JONES, others. See 2/24.

Sunday, February 27

JEAN-PIERRE RAMPAL, flutist/**RANSOM WILSON,** flutist/**SOLISTI NEW YORK.** Vivaldi's complete Op. 10 and other Vivaldi works. Avery Fisher Hall at 8. $10-$17.50.

LYNN HARRELL, cellist, with soprano Kathleen Battle, pianist Brooks Smith. Mendelssohn, Bach, Schubert, Stravinsky, Villa-Lobos. Alice Tully Hall at 3. $12.

HENRYK SZERYNG, violinist, with pianist Charles Reiner. LeClair, Bach, Prokofiev, Ponce, Szymanowski, Gershwin. Avery Fisher Hall at 3. $7-$13.

HANDEL FESTIVAL ORCHESTRA, Stephen Simon conductor; organist Anthony Newman. Handel's Three Concertos for Organ, Winds, Strings; Bach's Passacaglia and Fugue in c. Alice Tully Hall at 8. Pre-concert prelude at 7:15, with cellist Nathaniel Rosen. Bach's Suite No. 3 and Gamba Sonata No. 3 in g. Alice Tully Hall at 8. $10.

YOUTH SYMPHONY ORCHESTRA OF NEW YORK, David Alan Miller conductor; mezzo-soprano Shirley Love. Brahms's Academic Festival Overture; Debussy's *Printemps;* selections from Debussy's *Les Nuits d'Eté;* Schubert's Symphony No. 7 (American premiere). Carnegie Hall at 3. Free (available day of the concert—581-5933).

NEW YORK CITY GAY MEN'S CHORUS, Gary Miller conductor. With Loretta Devine, Ellen Greene, Margaret Whiting, others, in "Fascinatin' Rhythm." Carnegie Hall at 8. $6-$20.

THE MUSIC PROJECT—Chamber works by Mozart, Poulenc, Chopin. Merkin Concert Hall at 3. $7.

TASHI, clarinet and strings, with guests composer-bassoonist William Douglas, pianist Vivian Fine, double-bassist Eddie Gomez, French hornist Robert Routch. Seeger's Sonata for Violin and Piano; Beethoven's Septet in E-flat, Op. 20; Nielsen's *Serenata in Vano;* Douglas's *Jazz Improvisations: Etudes.* 92nd Street Y at 8. $9.50-$12.50.

FRANCIS PERRY, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

BLOOMINGDALE CHAMBER ORCHESTRA, George Marriner Maull conductor; tenor James Wilson, Habeas Chorus. Britten, Bach, Haydn. Trinity School, 101 W. 91st St. (663-6021), at 3. $4.

GUYANE KETENJIAN, cellist/**CYNTHIA KHACHANDURIAN,** pianist/**ROBERT KINOIAN,** guitarist. Music of Khachaturian, Ravel, Frescobaldi, Komidas, Weber. Carnegie Recital Hall at 5:30. $8.

ADAMANT, VERMONT, MUSIC SCHOOL—A benefit concert. Carnegie Recital Hall at 2.

CASELLA QUARTET (N.Y. debut). Works by Christopher Rouse, Shostakovich, Mendelssohn. Carnegie Recital Hall at 8:30. $6.

SALLY RICKETTS, violist, with pianist Michael Nosal. Schumann, Enesco, Vaughan Williams, Brahms. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. $5.

LORY LAZARUS, singer/songwriter, and friends. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

SHALOM '83—At 2 and 8. See 2/26.

SYLVAN WIND QUINTET—Rameau, Reicha, Klughardt, Damase. Wave Hill, Independence Ave. and 249th St., Bronx (549-2055), at 3. $6.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 2/24.

JUDITH BETTINA, soprano. "Voice in the 20th Century." Luening, Cage, Crumb, Babbitt, Mamlok, Ung. York College Hillside Center Auditorium, 150-91 87th Rd., Jamaica, at 3. Free.

MAX ROACH, others. At 2. See 2/24.

ITZHAK PERLMAN, violinist, with pianist Samuel Sanders. Brooklyn College at 8. $10-$25.

BROOKLYN COLLEGE SYMPHONIC BAND—Brooklyn College at 2. $3.

ELLEN MATH, cantor and soprano/**AVRAHAM ALBRECHT,** cantor and baritone, pianist Elsie Levy; liturgical and popular music; also works by Mozart, Puccini, Leoncavallo. Hillcrest Jewish Center, 183-02 Union Tpke., Flushing, at 7:30. $6.

CONCERTS IN CHURCHES: New Amsterdam Singers, Clara Longstreth conductor; Baroque music on dramatic themes by Blow, Schütz, Monteverdi, Charpentier; Broadway Presbyterian, at 114th St., at 4. $6... The Classical Quartet, with violinist Jaap Schroder. Mozart program includes the String Quartet, K. 516. Corpus Christi, 121st St. east of Broadway, at 3. $6... Soprano Marianne Burke, tenor Marshall Cooper, pianist John Cartwright. 19th-century opera selections. Epiphany, 1393 York Ave., at 2:30. $5... Bronx Arts Ensemble, Johannes Somary conductor; organist Rudolph Palmer, soprano Dilys Smith, bass Kurt Richards, Great Neck Choral Society. Mozart's Symphony No. 14, John Freeman's Suite for Winds (world premiere), Fauré's Requiem. Fordham U. Church, Bronx Rose Hill campus at Southern Blvd., at 3. $5... Mezzo-soprano Linda Kundell. Songs by Schumann, Dvorak, Rossini, others. Good Shepherd, 236 E. 31st St., at 4. $2.50... The Beggar's Opera, by John Gay. Gustavus Adolphus Lutheran, 155 E. 22nd St., at 3. $4... Joyce Jones, organist. Liszt. Dupré, Fauré, Bingham, Bach, Karg-Elert. Riverside, the Drive at 122nd St., at 2:30. Contr. Church choir and soloists, plus organ, harp, timpani. Brahms's *Ein Deutsches Requiem.* St. Bartholomew, Park Ave. and 50th St., at 4. $3... Moda Quartet. St. George's, 16th St. east of Third Ave., at 8. $3... Choristers and Gentlemen of the Choir sing A cappella choral works, including Bach's "Jesu, meine Freude." St. John the Divine, Amsterdam Ave. at 112th St., at 4. $5... Canticum Novum Singers, Harold Rosenbaum conductor, with a consort of cornettos, recorders, viols, etc. in Josquin's *Missa Pange Lingua,* other works by Josquin. St. Joseph's, Sixth Ave. at Washington Pl., at 8. $5... Sandra Goodman, mezzo-soprano, with lutenist-guitarist Jerry Willard. St. Michael's, 225 W. 99th St., at 3. $5... Jazz Vespers with Lola Dunn Quartet. St. Peter's, Lexington Ave. at 54th St., at 5. Offering.

Opera

Metropolitan Opera

THRU APRIL 14—Mon., 2/21, at 8: Cilea's *Adriana Lecouvreur,* Fulton conducting; with Scotto, Cortez, Domingo, Sereni. 2/22 at 8: Strauss's *Arabella,* Leinsdorf conducting; with Te Kanawa, Battle, Dunn, Rendall, Weikl, Gramm, Bradley. 2/23 at 8: Puccini's *La Bohème,* Levine conducting; with Zoghby, Craig, Raffanti, Stilwell, Morris, Sereni, Capecchi. 2/24 at 8: Offenbach's *Les Contes d'Hoffmann,* Rudel conducting; with Riegel, Bradley, Malfitano, Cortez, Catania, Devlin, Atherton, Laciura, Macurdy, Kraft. 2/25 at 8: *Arabella;* same as 2/22. 2/26 at 2: *Adriana Lecouvreur;* same as 2/21, except Shicoff for Domingo (broadcast on WQXR). 2/26 at 8: *La Bohème;* same as 2/23, except Domingo for Raffanti.

Other

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Fri. at 7:30, Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Tues.-Thurs. $7-$12. Fri.-Sun. $7-$12.50. 2/23-3/6: Gilbert and Sullivan's *The Mikado.*

I CAPULETI E I MONTECCHI, by Bellini. Juilliard American Opera Center, Denis Vaughan conductor (American debut). Juilliard Theater, Lincoln Center (874-1515). 2/23, 25 at 8; 2/27 at 3. $5, $7.

THE MARRIAGE OF FIGARO, by Mozart (in English). Amato Opera Theater, 319 Bowery (228-8200). 2/26, 3/4, 5, 12 at 7:30; 2/27, 3/6, 13 at 2:30. $7.

BASTIEN AND BASTIENNE, by Mozart, and **DIDO AND AENEAS,** by Purcell. Opera Ensemble of New York, at Lillie Blake School, 45 E. 81st St. (288-1485). 2/23, 25 at 8; 2/27 at 3. $10.

LA TRAVIATA, by Verdi. Opera Stage on the West Side, Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 2/27 at 2:30. $3.

LA CORTE DE FARAON, a zarzuela, in Spanish. Repertorio Espanol, 138 E. 27th St. (889-2850). 2/24 at noon; 2/25, 26 at 8; 2/27 at 7. $10.

SCOVASSO OPERA CO.—Recital of arias and duets by Deborah Surdi and Robert Selwood, with pianist Helen Jannicelli. United Methodist Church, 3087 Ocean Ave., Brooklyn (449-3099). 2/27 at 4. $3.

HOPI PROPHECIES, by Michael Roth and Daniel Schreier. The characters include Lincoln and Grant, and the music is a "surreal blend of new and old musical styles." West Bank Cafe, 407 W. 42nd St. (695-6909). 2/21 at 8. $5.

Dance

DANCE THEATRE OF HARLEM—2/22, 23, 26 at 8, 2/27 at 2: *Swan Lake, Les Biches, Scheherazade.* 2/24, 25 at 8, 2/26 at 2, 2/27 at 7:30: *Pas de Dix, A Streetcar Named Desire, Firebird.* City Center. $8-$22.

LES BALLETS TROCADERO DE LA KARPOVA, *The Firebird, Don Quixote, Delibiana,* and *Mardi Gras.* 18th St. Playhouse, 145 W. 18th St. (243-8643). 2/25-3/19: Fri., Sat. at 11 p.m.; 3/20-23, at 7:30. $8.

BATTERY DANCE COMPANY—*The Caste System, Mockingbird, Last Dance,* and *Worldes Blis.* Pace Schimmel Center, Spruce St. (285-3715). 2/24 at 6:30; 2/25, 26 at 8; 2/27 at 2. $7.50.

GAIL CONRAD TAP DANCE THEATER—*Mission,* a science fiction tap dance melodrama. Bessie Schönberg Theater, 219 W. 19th St. (324-0077). 2/21, 24, 25, 26, 28 at 8; 2/27 at 3. $6.

MARK DEGARMO AND DINA MCDERMOTT—An evening of recent works. White Dog Studio, 54 White St. (787-3519). 2/25, 26 at 8. $5.

GALVESTON, THE PERFORMANCE COMPANY—Premiere of *Fragile Bodies,* a dance-theater piece. Performance Space 122, 150 First Ave. (477-5288). 2/25-27 at 9. $5.

BILL T. JONES/ARNIE ZANE—See Max Roach, others, under Concerts, 2/24-27, for details.

ALIX KEAST AND MICHAEL IMMERMAN—Program of their dances. Cash Performance Space, 10 E. 18th St., 3rd floor (582-5358). 2/23-25 at 8. $5.

ALWIN NIKOLAIS DANCE THEATRE—*Pond, The Mechanical Organ I,* excerpts from *Totem.* Lehman College Center, Bedford Park Blvd. West (960-8833). 2/26 at 8. $7-$11.

MARY OVERLIE—New and old works. The Kitchen, 484 Broome St. (925-3615). 2/24-27 at 8 and 10 (different programs). $5.

RIVERSIDE DANCE FESTIVAL—Jubilation! Dance Company performs eight works; 2/23, 25 at 8, 2/27 at 2... Choreo Showcase II, works by Darell Barnett, Joan Finkelstein, Larry Hyman, and Richard Sikes; 2/24, 26, 27 at 8. Riverside Drive and 120th St. (864-2929). $6.

SANTA ALOI, solo works, with guest artists Susan Alexander, Ruth Barnes, Randall Faxon-Parker, and Deborah Smulian. Cunningham Studio, 55 Bethune St., 11th floor (924-0077). 2/24-26 at 9. $5.

WEST SIDE CHOREOGRAPHERS—New works by the group. Walden Auditorium, 1 W. 88th St. (866-3560). 2/26 at 8, 2/27 at 3. $4.

OTHER EVENTS

Happenings

CELEBRATIONS TO NOTE: Lionel Hampton and Quintet will play and we can go stompin' at the Savoy Theater, 44th St. between Sixth and Seventh Aves., 2/21, 9-1. It's a party-dance-benefit for Prism Theater, and stars from Broadway shows, including Raul Julia, will help stomp. $40 or $50 includes an open bar. . . Purim, one of the joyous occasions on the Jewish calendar, will be subject of a tour in Crown Heights, 2/27 from 2 until late evening, hosted by the 92nd Street Y (427-6000, ext. 179). You must preregister. Traditional ceremony and ritual, feasting and pageantry, are all part of it, and the fee is $20. . . As Black History Month winds down, poet Langston Hughes gets his due, in a program called "The Dream Keeper," by John Patterson. 2/25 at 8, at the Alternative Museum, 17 White St. (966-4444); $5. . . George Washington, too, is being saluted, by speaker Joseph Veach Noble, whose topic is "Bicentennial, Evacuation of the British From New York." 2/27, 2-4, at Morris-Jumel Mansion, W. 160th St. and Edgecombe Ave. (923-8008). Refreshments, too, and reservations are necessary. $5. This Palladian house was Washington's GHQ for a time in 1776. . . Village Visiting Neighbors are tossing a barn dance, 2/26 at 8, to benefit their good works. It costs $6, and there'll be plenty of live music and callers. At Our Lady of Pompeii Church, Bleecker and Carmine Sts. . . More period dances at Metropolitan Duane Hall, 201 W. 13th St., 2/26. At 8:15, the Country Dance & Song Society hosts a Country Dance, $4; and that afternoon, at 2-3:30 and 4-5:30, you can learn how, in workshops. $3.50 for one, $6 both (594-8833).

ICE, "A Theatre of Symphony & Skates." Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Daily ex. Thurs. at 2:30 and 7:30 to 2/28. $12.50-$22.50.

SPRING MEANS FASHION — just look at this issue! Whether you sew or not, it might be fun to drop in on a special fashion show of dreamy things by Calvin, Ralph, Chloe, Albert, and other names. The runway is in the Atrium at Citicorp, Lexington Ave. at 53rd St., and the time is 2/23 at 5:15. The host tells the story: *Vogue* and Butterick Patterns—meaning these designs can be made at home, provided you're a whiz with a needle or a machine. Free.

SOME OLD THINGS — The National Antiques Show continues at Madison Square Garden thru 2/22: Mon., noon-9; Tues., 11-5. $5. . . For sports buffs, how about the Deborah Hospital Foundation's Baseball Card and Sports Collectibles Show? The title tells the story, and you'll find all the memorabilia out in Brooklyn at the Golden Gate Motor Inn, 3867 Shore Pkwy. Dates are 2/26, 10-6; 2/27, 10-5; $2; children under 10, $1. . . Take your old records, sell'em, or swap 'em and take home a whole bunch of new ones! A big sale will go on, 2/26, 11-4, at EventCenter, 203 W. 25th St., and admission is free. All kinds of records are welcome—and they'll all be there.

Tours

TRIBECA, known as "downtown SoHo"; includes chats with people in the area. Adventure on a Shoestring (265-2663). 2/26, meet at noon, NW corner of W. Broadway and Franklin St. $4.50.

INWOOD HILL PARK, a winter walk with the park's friends. 2/27 at 1, meet at flagpole near the Isham St. entrance, a block north of 207th St. $1.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. See "Park Walks" below for some tours. . . 2/27 at 1: Clay Pit Ponds State Park Preserve, South Richmond, S.I. Meet at Admin. Bldg. 83, Nielsen Ave. for a winter tree-identification tour. Free. . . Phone for details on the more arduous hikes (697-5895).

OUTDOORS CLUB—2/27, a Sun City hike, 8 miles, through Brooklyn parks, shore path along the Narrows, under the Verrazano Bridge. Take lunch, meet at noon, Ft. Hamilton Pkwy. exit of N train station. $1. . . Write P.O. Box 227, Lenox Hill Station, New York 10021, for details on cross-country ski tours and other more arduous hikes.

PARK WALKS AND WORKSHOPS IN THE BOROUGHS, with the Urban Park Rangers, all free. In Brooklyn (856-4210): 2/27 at 1, meet under Arch at Grand Army Plaza, Prospect Park, for a tour of the Plaza—and the Arch. 2/27 at 2: Meet at Children's Farm, next to Prospect Park Zoo, for a stable tour and lecture on horse care. Work jeans a must. . . Manhattan (387-3091); 2/27 at 2, meet at Loeb Boathouse, NE corner of the Lake at 74th St., for a photography walk of Central Park and its "scenic vistas". . . Queens (699-6722): 2/27 at 1, meet at Queens Botanical Garden for audio-visual program "Winter Sights and Sounds."

Sports

HOCKEY—Rangers, Madison Square Garden (563-8000). $6-$17. 2/23 at 7:30, vs. Hartford; 2/28 at 7:30, vs. Pittsburgh. . . **Islanders,** Nassau Coliseum (516-794-4100). $13-$20. 2/22 at 8:05, vs. Winnipeg. 2/26 at 8:05, vs. Detroit.

TRACK AND FIELD—U.S.A./Mobil Indoor Championships. International athletes compete for more than 30 individual and relay titles. Madison Square Garden (564-4400), 2/25 at 6:30; $8-$20. Trials at 11 a.m.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). 2/22 at 7:30, vs. Dallas. 2/26 at 7:30, vs. Chicago.

ROLLER SUPERSTARS—Los Angeles Thunderbirds vs. Detroit Devils. Madison Square Garden (564-4400), 2/27 at 2. $6-$9.50.

INDOOR SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). $4-$11. 2/25 at 8, vs. St. Louis.

HARLEM GLOBETROTTERS—The basketball zanies play the Washington Generals. Madison Square Garden (564-4400), 2/21 at 2 and 6. $6.50-$9.50.

GOLDEN GLOVES BOXING—Preliminary matches at Felt Forum, Madison Square Garden (564-4400). 2/23, 24. $5-$6.50.

RACING—The thoroughbreds are at Aqueduct, Jamaica, Queens (641-4700). Daily ex. Tues. Post time 12:30, Sun. 1:05. $2. . . The trotters are at Roosevelt Raceway, Westbury, L.I. (516-222-2000). Nightly except Sun. at 8. $1, $2.

Children

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center, plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

REASONS TO BE CHEERFUL—The Paper Bag Players, at Symphony Space, Broadway and 95th St. (864-5400). Thru 3/13, Sat. and Sun. at 2. $6.

BUGS BUNNY SPORTS SPECTACULAR, with "Wonder Woman," "Batman," and "Robin." Felt Forum, Madison Square Garden (564-4400), 2/21, 23-25, at 11 a.m. and 2; 2/26, 3/5, at 11, 2, 5:30; 2/27, 3/6 at 1 and 4. $5.50, $7.

THE BUTTERFLY, by Bijan Mofid, with original music by Margaret Pine. Theatre at St. Clement's, 423 W. 46th St. (246-7277). Sat. thru 3/19 at 10:30 a.m. and noon; also 3/12, 19 at 2. $3, adults $3.50.

PINOCCHIO—A musical version, by the Heights Players, at 26 Willow St., Brooklyn (237-2752), Sat. and Sun. at 2 thru 2/27; $3.

HOW THE WORLD GOT WISDOM, a celebration of African folklore. Folktales, dances, story-songs, by On Stage, Children! Hartley House Theater, 413 W. 46th St. (246-9872). Sat. thru 3/19, at 1:30 and 3:30. $2.50; adults, $3.50.

INTERNATIONAL PUPPET CIRCUS, with Lea Wallace Puppets. Bernice Silver and a puppet sing-along precedes the circus. Also, "How to be a Puppeteer," audience participation. Moravian Church, Lexington Ave. at 30th St. (254-9074). Sat. thru 2/26 at 2. $2.50.

RUMPLESTILTSKIN, with Puppetworks marionettes. Theater, Seventh Ave. and Carroll St., Brooklyn (638-5725). Sun. thru 2/27 at 1. $3.

MICHAEL TAUBENSLAG PRODUCTIONS—2/27 at 1:30: "Peter Pan's Fun & Magic Show," audience participation. Both are musicals. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

HOW NOT TO GET LOST, a workshop in orienteering, is on at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). For 9-13-year-olds, and pre-registration is required. 2/27, 1-3. $2.

HANABELLE THE CLOWN—Mime, acting, singing. Crown Heights Library, 560 New York Ave. at Maple St., Brooklyn. 2/22 at 4. Free.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 2/26 at 11 a.m.: Origami artist Michael Shal, making toys (Pacman and boxes). Free.

CINDERELLA—Cottage Marionette Theater, Swedish Cottage, Central Park, near CPW and 81st St. (988-9093). Reservations required. Each Sat. at noon and 3, to April. $1.50.

13TH STREET REPERTORY COMPANY—"Super-U," a musical, Sat. at 1. "The Empire Laughs Back," Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

CIRCUS CAPERS—Alice May's Puppets. Origami Center of America, 31 Union Square West (255-0469). Sun. thru 3/13, at 2. $2.

PUPPET THEATER—A do-it-yourself project, with children making puppets and performing. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. at 3. $3.

TALES OF CHELM, a story-play based on folk tales, with songs, comedy, audience participation. Corner Loft Theater, 99 University Place (697-2549). Sun. at 1 and 3 thru March 27. $5.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Hansel and Gretel," Sat. and Sun. at 1:30; "Little Red Riding Hood." Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

LITTLE MOOFY PUPPETOID PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4th St. and Seventh Ave. So. (691-8930). Sat. at 1:30. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and audience participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). Sun. story hours, ages 3-6; 11 a.m. West Side, 12:30 East Side. . . 2/26 at 1, East Side: Jeff Sheridan, magician-author.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Exhibit, thru 3/6: The Gilded Age in Dolls. . . 2/26, at 1:30: "Gulliver's Travels," with Pegasus Productions puppets. $2.50. At 2:40, "Please Touch," a demonstration in a 17th-century Dutch room. $1. . . 2/27 at 3: "The Art of the Clown," program by Bond Street Theatre Coalition. $3.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sat., 11-5. Weekends $2, adults $3; weekdays $1 and $2. Multimedia museum. Games, demonstrations, special exhibits, etc. . . 2/26, 27 at 1 and 3: draw what you see in the live-animal collection, play mystery close-ups; ages 7 up.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. **NOTE: Open 2/21,** 12-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30. . . 2/26, 27 at 1:30: animated films, on Black Cultural Heritage. Free with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. . . 2/26 at 1:30: "The Violin Close-Up," with violinist Linda Rosenthal, photographer Peter Schaff.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning exhibits; daily activities. Special exhibits: What's for Breakfast, Ma?, in the Greenhouse. Also, "Discover Dolls: Reflections of Ourselves." 300 international favorites. . . 2/26 at 11 and 3:30: "From Africa to America," poems, songs, slides. . . 2/27 at 3:30: slide show on West Africa—"A Trip to the Big City."

TELEVISION

Daytime, Feb. 23-25 and Feb. 28-Mar. 1

2 **WCBS** 212-975-4321
4 **WNBC** 212-664-4444
5 **WNEW** 212-535-1000
7 **WABC** 212-887-7777
9 **WOR** 212-764-7000
11 **WPIX** 212-949-1100
13 **WNET** 212-560-2000
21 **WLIW** 516-454-8866
31 **WNYC** 212-566-3112
H **HOME BOX OFFICE** 212-484-1100
S **SHOWTIME** 212-880-6600
N **UPTOWN** 212-942-7200
W **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed/Simon and Garfunkle
Thu/**Movie:** The Comeback Kid
Fri/Butch Minds the Baby
Mon/**Movie:** Misty

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Magoo
H Fri/College
Tue/The Violent Earth
S Thu/**Movie:** The Shogun Warriors: Gaiking
Fri/Reaching Out

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
S Mon/Faerie Tale Theatre

7:30
9 Jim Bakker
11 Pink Panther
H Wed/Fraggle Rock
Fri/**Movie:** Hondo
Mon/**Movie:** Dirty Tricks
Tue/Butch Minds the Baby
S Wed/**Movie:** On the Right Track
Fri/**Movie:** Breaker Morant
Tue/Mark Twain Theatre

8:00
11 Tom & Jerry & Friends
H Wed/**Movie:** Star Wars
Thu/Video Jukebox
Tue/**Movie:** Challenge to Be Free
S Mon/**Movie:** Jack and the Beanstalk

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
H Thu/**Movie:** Swamp Thing
S Thu/Faerie Tale Theatre
Tue/The New Maid

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Richard Simmons
9 Straight Talk
11 Great Space Coaster
H Fri/Boy Meets Girl
Mon/Rich Little's Robin Hood

9:30
2 Jokers Wild
5 Make Room For Daddy
7 So You Think You Got Troubles?!
11 Mon-Thu/Flipper
Fri/Insight
H Tue/HBO Magazine
S Wed,Fri,Mon/Aerobicise
Tue/Overture

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
7 Good Morning New York
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Hondo
Thu/**Movie:** Take This Job and Shove It
Fri/**Movie:** The Shootist
Mon/Fleetwood Mac
Tue/**Movie:** Chariots of Fire
S Wed/**Movie:** The Catered Affair
Thu/**Movie:** The Barretts of Wimpole Street
Fri/**Movie:** Our Very Own
Mon/**Movie:** Tip on a Dead Jockey
Tue/**Movie:** Desperate Search
W Tue/**Movie:** Shogun Warriors: Gaiking

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
W Wed/**Movie:** Heavy Metal
Thu/The Valentine's Day That Almost Wasn't
Fri/**Movie:** They All Laughed
Mon/Alberta Hunter

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera
H Mon/**Movie:** Swamp Thing
W Thu/Doobie Brothers

11:30
4 Hit Man
9 You Asked For It
11 Odd Couple
H Wed/Those Fabulous Clowns
W Mon/CB Heroes

12 **NOON**
2 Tattletales
4 Just Men!
5 Tom Cottle
7 Family Feud
9 News
11 Rhoda
H Thu,Tue/**Movie:** Dragonslayer
Fri/**Movie:** The Bad News Bears
S Wed/**Movie:** The Stunt Man
Thu/**Movie:** Dragonslayer
Fri/**Movie:** Greased Lightning
Mon/**Movie:** Over the Edge
Tue/**Movie:** Shaft of Love
W Tue/News

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Ryan's Hope
11 News
H Wed/**Movie:** Cannery Row
Mon/**Movie:** The Shootist
W **Movie:** Nobody's Perfect

1:00
4 Days of Our Lives
7 All My Children
9 Wed/**Movie:** My Man Godfrey (1957). June Allyson, David Niven. Socialite finds an unusual butler.
Thu/**Movie:** The Swan (1956). Grace Kelly, Alec Guinness. An impoverished princess must choose between wealth and love.
Fri/**Movie:** The Pirate (1948). Judy Garland, Gene Kelly. Girl falls for an actor.
Mon/**Movie:** Midnight Lace (1960). Doris Day, Rex Harrison. Newly married woman is terrorized by an obscene telephone caller.
Tue/**Movie:** A Connecticut Yankee in King Arthur's Court (1949). Rhonda Fleming, Bing Crosby. Musical version of the Mark Twain story.
11 700 Club

1:30
2 As the World Turns

1:50
5 News

2:00
4 Another World
5 Mon-Thu/Chico and the Man
Fri/Special: Those Who Dared
7 One Life to Live
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
H Thu/**Movie:** Super Fuzz
Fri/**Movie:** Golden Rendezvous
Tue/Boy Meets Girl
S Thu/**Movie:** For the First Time
Fri, Mon/Aerobicise
Tue/**Movie:** Tension

2:15
S Wed/Aerobicise

2:30
2 Capitol
5 World's Greatest Cartoon Show
11 Krofft Superstars
H Wed/Consumer Reports Presents
Mon/Video Jukebox
S Wed/**Movie:** The Gumball Rally
Fri/**Movie:** Swamp Thing
Mon/Liberace in Las Vegas
W Tue/**Movie:** Moscow Does Not Believe in Tears

3:00
2 Guiding Light
4 Fantasy
7 General Hospital
9 Ironside
11 Tom and Jerry
H Wed/Simon and Garfunkle
Mon/**Movie:** Dirty Tricks
Tue/**Movie:** Challenge to Be Free

3:30
11 Scooby Doo

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Wonder Woman
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street (cc)
H Thu/**Movie:** The Comeback Kid
Fri/HBO Magazine
S Thu/Hollywood
Fri/Benji at Work
Mon/**Movie:** Jack and the Beanstalk
Tue/Overture

4:30
4 More Real People
7 Wed/After School Special
Thu-Tue/People's Court
9 Wed/**Movie:** The Old Man Who Cried Wolf (1970). Edward G. Robinson, Diane Baker. Murder story.
Thu/**Movie:** In Broad Daylight (1971). Richard Boone, Suzanne Pleshette. Cuckolded husband plots his wife's murder.
Fri/**Movie:** Do Not Fold, Spindle or Mutilate (1971). Helen Hayes, Vince Edwards. Four women play a prank, with tragic results.
Mon/**Movie:** El Cid (1961). Charlton Heston, Sophia Loren. An eleventh century Spanish Christian fights the Moors. Part I.
Tue/**Movie:** El Cid (1961). Charlton Heston, Sophia Loren. Part II. See Feb. 28, 4:30 p.m.
11 Happy Days Again
H Wed/Fraggle Rock
Fri/College
Mon/**Movie:** Misty
Tue/The Violent Earth
S Wed/The Valentine's Day That Almost Wasn't
Thu/Faerie Tale Theatre
Fri/Mark Twain Theatre
Tue/The New Maid

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rogers
H Wed/Butch Minds the Baby
S Wed/Mark Twain Theatre
W Tue/**Movie:** Heartbeeps

5:30
13 Electric Company
H Wed/**Movie:** Star Wars
Fri/Fraggle Rock
Tue/Butch Minds the Baby
S Thu/**Movie:** The Hurricane
Mon/**Movie:** Barbary Coast
Tue/Mark Twain Theatre

Evening, Feb. 23-25 and Feb. 28-Mar. 1

Wed., Feb. 23

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Brooklyn College Presents

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
S Doobie Brothers

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Righteous Apples

7:30
2 Grammy Awards Special
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Say Brother
H HBO Magazine

8:00
2 25th Annual Grammy Awards Show
4 Real People
5 **Movie:** Lipstick (1976). Margaux Hemingway, Chris Sarandon. After being raped, a fashion model looks for revenge.
7 Tales of the Gold Monkey
9 Lie Detector
11 **Movie:** High Midnight (1979). Mike Connors, Christine Belford. Construction worker avenges the deaths of his wife and daughter.
13 The Horror of It All
21 All Creatures Great and Small
31 Black Stream
H Chanel Solitaire
N **Movie:** Distance
S **Movie:** The Stunt Man
W Alberta Hunter

8:30
9 **Hockey:** N.Y. Islanders vs. Chicago Blackhawks
31 South by Northwest

9:00
4 Facts of Life
7 Fall Guy
13 Soundstage
21 Freedom to Speak
31 Life on Earth
W **Boxing**

9:30
4 Family Ties
21 Doctor in the House

10:00
4 Quincy
5 11 News
7 Dynasty
13 Fire Season
21 To the Manor Born
31 Profiles in American Art
N **Movie:** Where the Boys Are

10:10
H **Movie:** Cannery Row

10:15
W **Movie:** Hanging Tree

10:30
11 News
21 Butterflies
31 Women and the Economy
S Best of Bizarre

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
21 Inside Business Today
S Loving Friends and Perfect Couples
W **Movie:** Love at the Top

11:30
2 Hart to Hart
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years (cc)
21 Latenight
S A New Day in Eden

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Funeral Home
S **Movie:** Island of a Thousand Delights

12:15
H **Movie:** Hondo

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek

12:40
2 **Movie:** First Love (1977). William Katt, Susan Dey.

12:45
W **Movie:** Heavy Metal

1:00
7 **Movie:** Farewell to Manzanar (1976). Yuki Shimoda, Nobu McCarthy.
9 Psychic Phenomena

1:15
S **Movie:** Diner

1:30
4 11 News
5 Hogan's Heroes

1:45
H **Movie:** The Seduction

2:00
2 News Nightwatch
5 **Movie:** The Defector (1966). Montgomery Cliff, Hardy Kruger.
9 Joe Franklin
11 **Movie:** The Colditz Story (1940). Eric Portman, Frederick Valk. P.O.W.s escape from their castle prison.

2:30
4 Romance Theatre

3:00
4 Mary Tyler Moore
9 **Movie:** Night Song (1947). Dana Andrews, Merle Oberon.

3:05
S Doobie Brothers

3:30
4 Here's Lucy

3:35
H Chanel Solitaire

4:00
11 Candid Camera

4:02
5 Love, American Style

4:30
11 Abbott & Costello

4:35
S Best of Bizarre

5:00
11 Focus: N.J.

5:15
S Mark Twain Theatre

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

Thu., Feb. 24

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 N.Y.U. Broadcast Lab
H **Movie:** Dragonslayer

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Woodwright's Shop
31 Today's Black Woman
S Aerobicise
W **Hockey:** Detroit Red Wings vs. N.J. Devils

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Condo
9 **Movie:** The Wild Geese (1978). Richard Burton, Roger Moore. Mercenaries meddle in African politics.
11 **Movie:** St. Ives (1976). Charles Bronson, Jacqueline Bisset. Reporter stumbles upon bribery and murder.
13 Enterprise: Hardball
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Bustin' Loose
N **Movie:** Stolen Kisses
S What's Up America!

8:30
5 Carol Burnett
7 Amanda's
13 Sneak Previews
21 Feeling Fine
31 Afro-American Perspectives

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close for Comfort
13 Mystery! The Agatha Christie Stories (cc)
21 Sneak Previews
31 Humanities Through the Arts
S **Movie:** The Seduction

9:30
4 Cheers
7 It Takes Two
21 This Old House
31 Understanding Human Behavior
H Not Necessarily the News

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 **Movie:** The Uninvited (1944). Ray Milland, Ruth Hussey. Haunted house thriller, set in England.
21 Long Island Speak-Out
31 Japan: Living/Changing Tradition
H **Movie:** A Stranger Is Watching
N **Movie:** Caged Heat

10:30
9 Meet the Mayors
11 News
31 It's Everybody's Business
W Super Bowl of Tomorrow

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Long Island Week
31 Focus on Society
S Loving Friends and Perfect Couples

11:30
2 Quincy
4 Tonight
5 Baretta
7 News Viewpoint
9 Racing From Roosevelt
11 Saturday Night
21 Latenight
31 American Story, Part I
S A New Day in Eden
W **Movie:** Andy Warhol's Frankenstein

11:35
H **Movie:** Making Love

12 **MIDNIGHT**
9 Paul Hogan
N **Movie:** Girls on the Beach
S **Movie:** Thief

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek

12:40
2 McCloud

1:00
7 **Movie:** Forever Young, Forever Free (1976). Jose Ferrer, Karen Valentine.
9 World Vision Special

1:30
4 11 News
5 Hogan's Heroes
H Even More Unexpurgated Benny Hill

2:00
2 News Nightwatch
5 **Movie:** Assault on a Queen (1966). Frank Sinatra, Virna Lisi. Adventurers try to steal an ocean liner.
9 Joe Franklin
11 **Movie:** Son of Paleface (1952). Bob Hope, Jane Russell. Young Harvard tenderfoot goes west in search of gold.

2:05
S **Movie:** Dragonslayer

2:30
4 Romance Theatre
H **Movie:** Thief

2:35
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** The Magnificent Ambersons (1942) Joseph Cotten, Agnes Moorehead.

3:30
4 Here's Lucy

3:55
S **Movie:** The Sensuous Nurse

4:00
4 News
11 Candid Camera

4:16
5 Love, American Style

4:30
11 Abbott and Costello
H **Movie:** Swamp Thing

5:00
11 Biography

5:15
S What's Up America!

5:30
4 Health Field
7 Listen & Learn
9 Morning Stretch
11 News

Fri., Feb. 25

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Are You Listening
H **Movie:** The Bad News Bears
S The Gymnast

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
S Gallagher: Two Real

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 **Basketball:** N.Y. Knicks vs. Indiana Pacers
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Treasures of Ancient Nigeria

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
11 Special: Countdown '82
13 Washington Week in Review
21 The Nature of Things
31 Black Stream
H **Movie:** Hondo
N **Movie:** *The Story of Adele H*
S **Movie:** Swamp Thing
W **Movie:** Final Assignment

8:30
5 Healthbeat
7 The New Odd Couple
13 Wall $treet Week
31 Black Stream

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 **Movie:** The Warriors (1979). Roger Hill, David Patrick Kelly.
13 USA Indoor Track and Field Championships
21 **Movie:** Happy Go Lovely (1950). David Niven, Vera-Ellen. A chorus girl, a millionaire, and a producer become involved in a big musical.
31 Amanecer

9:30
31 Presente
H **Movie:** The Shootist
S **Movie:** My Bloody Valentine

10:00
2 Falcon Crest
4 Remington Steele
5 11 News
9 Nine on N.J.
31 Masterpiece Theatre: Winston Churchill—The Wilderness Years
N **Movie:** Atomic Cafe
W **Movie:** They All Laughed

10:30
9 N.Y. Report
11 News
21 Between Life and Death

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 **Movie:** The Uninvited (1944). See Feb. 24, 10 p.m.
21 Long Island Week
S Loving Friends and Perfect Couples

11:30
2 **Movie:** Embryo (1976). Rock Hudson, Barbara Carrera.
4 Tonight
5 **Movie:** Lipstick (1976). See Feb. 23, 8 p.m.
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
H **Movie:** Sharky's Machine
S A New Day in Eden

12 **MIDNIGHT**
7 The Last Word
N **Movie:** Rockers
S **Movie:** Sharky's Machine
W **Movie:** Erotica

12:30
4 SCTV Network
9 Madame's Place
11 Star Trek

1:00
7 **Movie:** Outrage (1972). Robert Culp, Marlyn Mason.
9 Psychic Phenomena

1:30
5 America's Top Ten
11 News
W Doobie Brothers

1:35
H **Movie:** Animal House

1:45
2 **Movie:** Hannie Caulder (1972). Raquel Welch, Robert Culp.

2:00
4 News
5 **Movie:** War of the Wildcats (1943). John Wayne, Martha Scott.
9 Joe Franklin
11 Best of the Midnight Special

2:05
S **Movie:** Hussy

2:25
7 News

3:00
4 Uncle Floyd
9 **Movie:** Night Must Fall (1964). Albert Finney, Sheila Hancock. A crone and her niece befriend a murderer.
11 One Step Beyond

3:27
2 **Movie:** *The Corsican* Brothers (1941). Douglas Fairbanks Jr., Ruth Warrick.

3:30
4 Romance Theatre
11 Twilight Zone
H The Groove Tube

3:40
S **Movie:** Kill and Kill Again

4:00
4 Mary Tyler Moore
11 Candid Camera

4:12
5 Love, American Style

4:30
11 Abbott and Costello

4:45
H **Movie:** The Shootist

5:00
11 Best of Groucho

5:30
2 Public Hearing
7 Listen & Learn
11 Biography
S Benji at Work

5:35
9 **Movie:** Never Give a Sucker an Even Break (1941). W.C. Fields, Gloria Jean.

SOLUTIONS TO LAST WEEK'S PUZZLES

B	I	L	L	O	F	F	A	R	E					B
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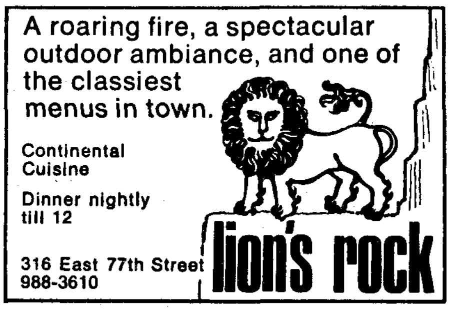
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TELEVISION

Mon., Feb. 28

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Prism
31 All About TV
H Consumer Reports Presents

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H Fleetwood Mac

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Hitchhiker's Guide to the Galaxy
31 Up and Coming
S Faerie Tale Theatre

7:30
2 Salute to M*A*S*H
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 The Klan: A Legacy of Hate in America
H Fraggle Rock

8:00
2 Alice
4 **Movie:** The Night the Bridge Fell Down. James MacArthur, Barbara Rush.
5 PM Magazine
7 That's Incredible!
9 Road to L.A.
11 **Movie:** The Virgin Queen (1955). Bette Davis, Richard Todd.
13 Frontline: Gunfight USA
21 Pavarotti in Philadelphia: La Bohème
31 Sharing the Dream: Jesse Jackson
H **Movie:** Sharky's Machine
N **Movie:** Stolen Kisses
S **Movie:** Diner
W **Movie:** Butterfly

8:30
2 Special: M*A*S*H
5 Carol Burnett

9:00
5 Merv Griffin
7 **Movie:** American Gigolo (1980). Richard Gere, Lauren Hutton.
9 **Movie:** Somebody Up There Likes Me (1956). Paul Newman, Pier Angeli. Bio of boxer Rocky Graziano.
13 Great Performances: Die Walküre, Acts II-III. Simulcast with WNCN-FM.
31 Cityscope

9:30
31 Freedom to Speak

10:00
5 11 News
31 Mystery!
H **Movie:** Chanel Solitaire
N **Movie:** Garden of Beauty
S **Movie:** Dark Eyes
W **Movie:** Star Wars

10:30
11 News
13 Research for the Soul

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
21 Hitchhiker's Guide to the Galaxy

11:30
2 Trapper John, M.D.
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 **Basketball:** U. of Pittsburgh vs. Providence College
21 Latenight

11:35
S **Movie:** Over the Edge

12 MIDNIGHT
7 The Last Word
N **Movie:** The Story of Adele H

12:10
H **Movie:** Making Love

12:15
W **Movie:** Tracks

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place

12:40
2 Columbo

1:00
7 **Movie:** Pony Soldier (1952). Tyrone Power, Cameron Mitchell.
9 Psychic Phenomena

1:25
S **Movie:** Evilspeak

1:30
4 News
5 America's Top Ten

2:00
2 11 News
5 Best of Midday
9 Joe Franklin

2:05
H **Movie:** Bustin' Loose

2:30
4 Romance Theatre
11 **Movie:** Dodsworth (1936). Walter Huston, Ruth Chatterton.

2:35
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** Love Me Tender (1956). Elvis Presley, Richard Egan.
S **Movie:** The Stunt Man

3:20
5 Off the Set

3:30
4 Mary Tyler Moore

3:40
H **Movie:** Sharky's Machine

3:50
5 Black News

4:00
4 Here's Lucy

4:20
5 Love, American Style

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
S Liberace in Las Vegas

5:30
4 Health Field
7 Listen & Learn
11 News

5:40
H Video Jukebox

Tue., Mar. 1

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Women: NY Edition
H **Movie:** Dragonslayer

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Hitchhiker's Guide to the Galaxy
31 Que Pasa U.S.A.?
S **Movie:** Adventures of the Wilderness Family, II
W **Movie:** Dragonslayer

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Feeling Fine
31 Tony Brown's Journal

8:00
2 Ringling Bros. Barnum and Bailey Circus
4 The A Team
5 PM Magazine
7 Happy Days (cc)
9 **Hockey:** N.Y. Rangers vs. Pittsburgh Penguins
11 **Movie:** Portrait of a Stripper (1979). Lesley Ann Warren, Edward Herrmann. Nightclub performer tries to raise a son.
13 Nova (cc)
21 National Geographic Special: Rain Forest (cc)
31 I Remember Harlem
H **Movie:** Chariots of Fire
N **Movie:** Where the Boys Are

8:30
5 Carol Burnett
7 Laverne & Shirley (cc)

9:00
2 **Movie:** Happy Endings. John Schneider, Catherine Hicks.
4 Bare Essence
5 Merv Griffin
7 Three's Company
13 American Playhouse: The File on Jill Hatch, Part III (cc)
31 Humanities Through the Arts
S **Movie:** Shoot the Moon
W **Movie:** Union City

9:10
21 Jacques Cousteau

9:30
7 9 to 5
31 Understanding Human Behavior

10:00
4 St. Elsewhere
5 11 News
7 Hart to Hart
13 Joe Louis: Once Upon a Moment
31 Japan: Living/Changing Tradition
H Even More Unexpurgated Benny Hill
N **Movie:** Caged Heat

10:20
21 Norman Rockwell's World: An American Dream

10:30
11 News
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Lie Detector
11 Odd Couple
13 **Movie:** A Run for Your Money (1949). Donald Houston, Alec Guinness. The misadventures of two Welsh coal miners in London.
21 Hitchhiker's Guide to the Galaxy
31 Focus on Society
H **Movie:** Quest for Fire
W **Movie:** Talk Dirty

11:05
S Loving Friends and Perfect Couples

11:30
2 Quincy
4 Tonight
5 Baretta
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
31 The American Story, Part I
S A New Day in Eden

12 MIDNIGHT
7 The Last Word
N **Movie:** Funeral Home
S **Movie:** Shaft of Love

12:30
4 David Letterman
5 Mission: Impossible
9 Madame's Place
11 Star Trek
W **Movie:** Heartbeeps

12:40
2 McMillan and Wife

12:45
H **Movie:** The Seduction

1:00
7 **Movie:** Stage to Thunder Rock (1964). Barry Sullivan, Marilyn Maxwell.
9 Psychic Phenomena

1:30
4 11 News
5 Hogan's Heroes

2:00
2 News
5 **Movie:** Made for Each Other (1971). Renee Taylor, Joseph Bologna.

9 Joe Franklin
11 **Movie:** The Twisted Brain (1974). Pat Cardi, John Niland.
S **Movie:** Extreme Close-up
W **Movie:** Union City

2:30
4 Romance Theatre
H **Movie:** A Stranger Is Watching

2:35
7 News

3:00
4 Mary Tyler Moore
9 **Movie:** Quick! Before It Melts (1964). Anjanette Comer, George Maharis.

3:20
S **Movie:** Shoot the Moon

3:30
4 Mary Tyler Moore

4:00
4 Here's Lucy
9 World Vision Special
11 Candid Camera
W **Movie:** Nobody's Perfect

4:05
H **Movie:** Dragonslayer

4:10
5 Love, American Style

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
4 Health Field
7 Listen & Learn
11 News
S **Movie:** Adventures of the Wilderness Family, II

5:55
H HBO Magazine

Weekend, Feb. 26-27

Sat., Feb. 26

6:00
2 Patchwork Family
5 Pattern For Living
11 Jack Anderson Confidential
S Mark Twain Theatre

6:30
4 Sermonette
5 Insight
7 News
11 Candid Camera
H Consumer Reports Presents

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 So You Think You Got Troubles?!
9 News
11 Dr. Snuggles
H ***Movie:** Challenge to Be Free*

7:30
4 Infinity Factory
5 Bullwinkle
7 Davey and Goliath
9 Bullseye
11 Pink Panther
S Short Picks

8:00
2 Popeye & Olive
4 Flintstone Funnies
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Cartoons
13 Sesame Street (cc)
31 Carrascolendas
S **Movie:** The Catered Affair

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 Apple Polishers
11 Sport Billy
31 Oye Willie
H **Movie:** Super Fuzz

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 Waltons
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 Life on Earth (cc)
31 Sonrisas
S **Movie:** King Solomon's Mines

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?
H Consumer Reports Presents

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spider Man
7 Mork and Mindy Hour
9 All Star Wrestling
11 Hee Haw
13 Oceanus
31 *Humanities Through the Arts*
H **Movie:** Cannery Row

11:30
2 *Bugs Bunny/Road Runner*
13 Oceanus

12 NOON
2 Gilligan's *Planet*
4 Jetsons
5 Big Valley
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
31 Understanding Human Behavior
S **Movie:** Adventures of the Wilderness Family, II

12:30
2 Fat Albert
4 Flash Gordon
7 American Bandstand
11 One Step Beyond
13 Sports America
21 This Old House

1:00
2 Black Star
4 American Black Achievement Awards
5 Bionic Woman
9 **Movie:** Fireball Foreward (1972). Ben Gazzara, Eddie Albert. WW2 drama.
11 At the Movies
21 Victory Garden
31 Japan: Living/Changing Tradition
H **Movie:** The Comeback Kid
W **Movie:** Carbon Copy

1:30
2 **Basketball:** Notre Dame vs. DePaul
7 Sha-Na-Na
11 Happy Days Again
13 Everyday Cooking with Jacques Pepin
21 Square Foot *Gardening*

2:00
5 6 Million Dollar Man
7 People's Court
11 *Laverne and Shirley*
13 This Old House (cc)
21 Lap Quilting
31 It's Everybody's Business
S What's Up America!

2:30
4 World Pro Arm Wrestling Championship
7 Eyewitness News Conference
11 Sanford and Son
13 American Playhouse: The File on Jill Hatch, Part II (cc)
21 Gourmet Cooking

2:45
W **Movie:** Smash Palace

3:00
5 **Movie:** The Ninja Warlord (1980). A Japanese soldier defends his village when the Chinese attack.
7 Sportsbeat
9 **Movie:** Stranger in Our House (1978). Linda Blair, Carol Lawrence. A young girl encounters witchcraft.
11 **Movie:** Target for an Assassin (1978). Anthony Quinn, Sandra Prinsloo.
21 This Old House
31 *Focus on Society*
H **Movie:** Challenge to Be Free
S **Movie:** Shaft of Love

3:30
2 **Golf:** Doral-Eastern Open
4 Al McGuire on Sports
7 Professional Bowlers Tour
13 Sneak Previews
21 Victory Garden

4:00
4 **Basketball:** St. John's vs. Villanova
13 Nova (cc)
21 Square Foot Gardening
31 The American Story, Part I

4:30
2 Sports Saturday
21 Lap Quilting
H Fleetwood Mac
W **Movie:** Atomic Cafe

5:00
5 Mission: Impossible
7 Wide World of Sports
9 Outer Limits
11 Chips Patrol
13 America's Black Forum (cc)
21 Sesame Street
31 Cross Country Ski School
S **Movie:** Heartland

5:30
13 Open Mind
31 Lawmakers
H Consumer Reports Presents

6:00
2 Channel 2 the People
4 News
5 Starsky & Hutch
9 Racing From Aqueduct
11 Star Trek
13 Lawmakers
21 Supersoccer
31 Searching
H **Movie:** Super Fuzz
W **Movie:** Tracks

6:30
2 4 7 News
9 Gulfstream Handicap
13 Mainstream
31 European Television

7:00
2 News
4 Prime of Your Life
5 Welcome Back, Kotter
7 Special Report: Cell Block B
9 In Search Of
11 Dance Fever
13 Inside Albany
21 Wall $treet Week
31 New Voice
S Adventures of the Wilderness Family, II

7:30
2 2 on the Town
4 Glen Campbell Music Show
5 *All in the Family*
7 New York People
9 **Hockey:** N.Y. Rangers vs. Quebec Nordiques
11 Solid Gold
13 Agronsky & Company
21 Norman Rockwell's World: An American Dream
31 South by Northwest
W **Movie:** Ragtime

8:00
2 Wizards and Warriors
4 Diff'rent Strokes
5 **Movie:** Each Dawn I Die (1939). James Cagney, Jane Bryan.
7 T.J. Hooker
13 Years of Darkness: Now. . . After All These Years
21 Speaking of Love: Leo Buscaglia
31 A Day With Muhammad Ali
H Rich Little's Robin Hood
N **Movie:** The Chain Reaction

8:30
4 Silver Spoons
11 Special: Countdown '82

9:00
2 **Movie:** Zorro, the Gay Blade (1981). George Hamilton, Lauren Hutton.
4 Mama's Family
7 Love Boat (cc)
13 **Movie:** The Two of Us (1967). Michel Simon, Alain Cohen.
21 **Movie:** Auntie Mame

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(1958). Rosalind Russell, Forrest Tucker.
31 NYU Broadcast Lab
S **Movie:** Ordinary People

9:30
4 Taxi
31 Women: NY Edition

10:00
4 Family Tree
5 News
7 Fantasy Island
31 Simple Treasures
N **Movie:** Love on the Run

10:30
5 Black News
9 Chronicle
11 News
13 Mystery! The Agatha Christie Stories (cc)
31 Ellis Island
W **Movie:** Four Friends

11:00
2 4 7 News
5 **Movie:** Splendor in the Grass (1961). Natalie Wood, Warren Beatty. A high school girl recovers from a nervous breakdown.
9 Paul Hogan
11 Odd Couple
H Fleetwood Mac
S Best of Bizarre

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing From Roosevelt Raceway
11 Streets of San Francisco
13 The Horror of It All
S **Movie:** Extreme Close-up

11:45
2 Sportspeople
7 **Movie:** M*A*S*H* (1970). Donald Sutherland, Elliot Gould.

12 **MIDNIGHT**
2 **Movie:** Joe Kidd (1972). Clint Eastwood, John Saxon.
9 Championship Wrestling
N **Movie:** Rashomon

12:05
H **Movie:** A Stranger Is Watching

12:30
11 Best of the Midnight Special
W **Movie:** That Lady Is a Tramp

12:55
S **Movie:** The Seduction

1:00
4 Evening at the Improv
9 **Movie:** The Monster Club (1981). Vincent Price, John Carradine.

1:30
5 **Movie:** The Great Gatsby (1974). Robert Redford, Mia Farrow.
11 News

1:40
H Chanel Solitaire

1:50
7 **Movie:** The Private Navy of Sergeant O'Farrell (1968). Bob Hope, Phyllis Diller.

1:56
2 Sweet Charity (1969). Shirley MacLaine, John McMartin.

2:00
4 Uncle Floyd
11 Solid Gold
W **Movie:** Blow Out

2:30
4 Mary Tyler Moore

2:50
S **Movie:** Monty Python's Life of Brian

3:00
4 Mary Tyler Moore
9 **Movie:** Lisa and the Devil (1973). Elke Sommer, Telly Savalas.
11 **Movie:** Up in Arms (1944). Danny Kaye, Dinah Shore.

3:30
4 Here's Lucy

3:40
7 News

3:50
H **Movie:** Super Fuzz

4:25
S **Movie:** King Solomon's Mines

4:46
2 **Movie:** Short Walk to Daylight (1972). James Brolin, James McEachin.

5:00
11 Biography

5:30
11 Christopher Closeup
H Fleetwood Mac

5:45
11 Davey and Goliath

Sun., Feb. 27

6:00
4 Sermonette
9 N.Y. Report
11 I Dream of Jeannie

6:15
S **Movie:** Heartland

6:30
2 Mr. Moon's Magic Circus
4 Agriculture U.S.A.
7 9 News
11 Candid Camera
H HBO Magazine

7:00
2 Captain Kangaroo
4 Journey to Adventure
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller
H **Movie:** Star Wars

7:30
4 Twice a Woman
5 Time for Timothy
7 This Is The Life
9 Jack van Impe Presents

8:00
2 For Our Times
4 To be announced
5 Jimmy Swaggart
7 Christopher Closeup
9 To be announced
11 Frederick K. Price
13 Sesame Street
S Fractured Flickers

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
S Reaching Out

9:00
2 Sunday Morning
4 Bob Newhart
5 Wonderama
7 Safari Adventure
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers
H **Movie:** Take This Job and Shove It

9:30
5 **Movie:** Godzilla on Monster Island (1977).
7 Wildlife Adventure
9 Point of View
11 Josie and the Pussycats
13 Electric Company
S Best Horse

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Great Decisions
S **Movie:** Dragonslayer

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
5 **Movie:** Spider Man—Deadly Dust (1978). Nicholas Hammond, Robert Simon. Spider Man retrieves a stolen bomb.
9 Make Peace With Nature
11 Three Stooges
13 Frontline
H HBO Magazine

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** The Naughty Nineties (1945). Bud Abbott, Lou Costello.
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 News 4orum
9 Robert H. Schuller
13 U.S. National Indoor Tennis Championships
21 Antiques and Americana
H **Movie:** Dragonslayer
S **Movie:** I Sent a Letter to My Love

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
5 **Movie:** The Blob (1958). Steve McQueen, Aneta Corseaut. Sci-fi horror.
7 Directions
21 Magic of Oil Painting

1:00
2 **Basketball**
4 Women and the Catholic Church
7 Like It Is
9 **Movie:** Desperate Women (1978). Dan Haggerty, Susan Saint James.
11 **Movie:** Divorce, American Style (1967). Dick Van Dyke, Debbie Reynolds.
21 Washington Week in Review

1:30
21 Wall Street Week

2:00
4 **Basketball:** Tennessee vs. Kentucky
7 USFL Football Preview
13 Great Performances: Die Walküre, Act I
21 Speaking of Love: Leo Buscaglia
H Boy Meets Girl
S **Movie:** For the First Time
W **Movie:** Lawless Range

2:30
7 **Boxing:** USA vs. the World

3:00
2 **Golf:** Doral-Eastern Open
5 **Movie:** Cat Ballou (1965). Jane Fonda, Lee Marvin. Three unlikely conspirators rob a train.
9 **Movie:** Madame Sin (1971). Bette Davis, Robert Wagner. A mysterious woman and a CIA agent steal a submarine.
11 **Movie:** Cool Hand Luke (1967). Paul Newman, George Kennedy.
21 **Movie:** Auntie Mame (1958). Rosalind Russell, Forrest Tucker.
H **Movie:** Hondo

3:30
13 Research for the Soul

3:45
W **Movie:** Trouble With Girls

4:00
4 NBC Sportsworld
9 Wide World of Sports
13 American Interests
31 Washington Week in Review
S Fractured Flickers

4:30
13 Tony Brown's Journal
31 Lawmakers
H **Movie:** Star Wars
S Doobie Brothers

5:00
2 Sports Sunday
9 Those Amazing Animals
13 PRISM: Facets of the Arts
31 Inside Washington

5:15
5 6 Million Dollar Man

5:30
11 **Movie:** The Killer Elite (1975). James Caan, Robert Duvall. Assassins hunt each other.
13 Firing Line
31 Cityscope
W **Movie:** Nice Dreams

6:00
2 4 7 News
5 **Movie:** Death Wish (1974). Charles Bronson, Hope Lange.
9 Road to L.A.
21 Answer Wise
31 All About TV
S Dragonslayer

6:30
2 4 7 News
13 Civilization
21 Answer Wise
31 Searching
H Fraggle Rock

7:00
2 60 Minutes
4 Voyagers!
7 Ripley's Believe It or Not!
9 Rangers Close-up
21 Making M*A*S*H
31 Rebop
H **Movie:** Dragonslayer
W **Hockey:** N.Y. Islanders vs. Philadelphia Flyers

7:30
9 Outdoor Life
11 At the Movies
13 Zookeepers
31 South by Northwest

8:00
2 Archie Bunker's Place
4 CHiPS
5 **Movie:** Pretty Poison (1968). Anthony Perkins, Tuesday Weld. Ex-con is conned by a young girl.
7 Matt Houston
9 Siloam Christian Mission Special
11 Wall Street Journal Report
13 Life on Earth
31 Edwin Hawkins at the Symphony
N **Movie:** Distance
S **Movie:** The Postman Always Rings Twice

8:30
2 Gloria
11 Lawrence Welk

9:00
2 **Movie:** 9 to 5 (1980). Jane Fonda, Lily Tomlin.
4 **Movie:** The Demon Murder Case (1983). Eddie Albert, Cloris Leachman.
5 Merv Griffin
7 **Movie:** Starflight: The Plane That Couldn't Land (1983). Lee Majors, Lauren Hutton.
9 It Is Written
13 Masterpiece Theatre: Winston Churchill—The Wilderness Years
21 **Movie:** Of Human Bondage (1934). Bette Davis, Leslie Howard.
31 Amanecer
H **Movie:** The Seduction

9:30
9 The World Tomorrow
11 Paul Anka
31 Presente

10:00
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
31 Crisis to Crisis
N **Movie:** Funeral Home
S **Movie:** Stir Crazy
W **Movie:** Friday the 13th, II

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House

11:00
4 News
5 Off the Set
9 Madame's Place
11 Odd Couple
13 Metrocosms
21 **Movie:** Walking My Baby Back Home (1954). Donald O'Connor, Janet Leigh.
H Even More Unexpurgated Benny Hill

11:15
2 News

11:30
2 News
5 David Susskind
11 Honeymooners
13 Matinee at the Bijou
W **Movie:** Sharky's Machine

11:45
4 **Movie:** MacArthur (1977). Gregory Peck, Ed Flanders.

12 **MIDNIGHT**
2 Sports Update
7 News
9 Barry Farber
11 Laugh Trax
H **Movie:** Star Wars
N **Movie:** Chan Is Missing
S Lost Satellite

12:15
2 **Movie:** Play It Again, Sam (1972). Woody Allen, Diane Keaton.

12:45
7 Sports Special

12:50
S Doobie Brothers

1:00
7 **Movie:** Tentacles (1977). John Huston, Shelley Winters.
9 **Movie:** Walk on the Wild Side (1962). Laurence Harvey, Jane Fonda. 1930s story of a man's search for the girl he lost.
11 News

1:30
5 Special: Too Young to Die
11 It's Your Business

1:45
4 Mary Tyler Moore

2:00
2 News
11 **Movie:** These Three (1936). Joel McCrea, Merle Oberon. A lying student ruins the lives of her teachers.

2:05
H **Movie:** Thief

2:15
4 Positively Black

2:20
S **Movie:** The Postman Always Rings Twice

2:45
4 First Estate
7 **Movie:** War Gods of the Deep (1965). Vincent Price, Tab Hunter.

3:00
9 **Movie:** Last Chance (1968). Michael Rennie, Daniella Bianchi. A journalist is hunted by the syndicate in Europe.

4:00
11 Best of Groucho

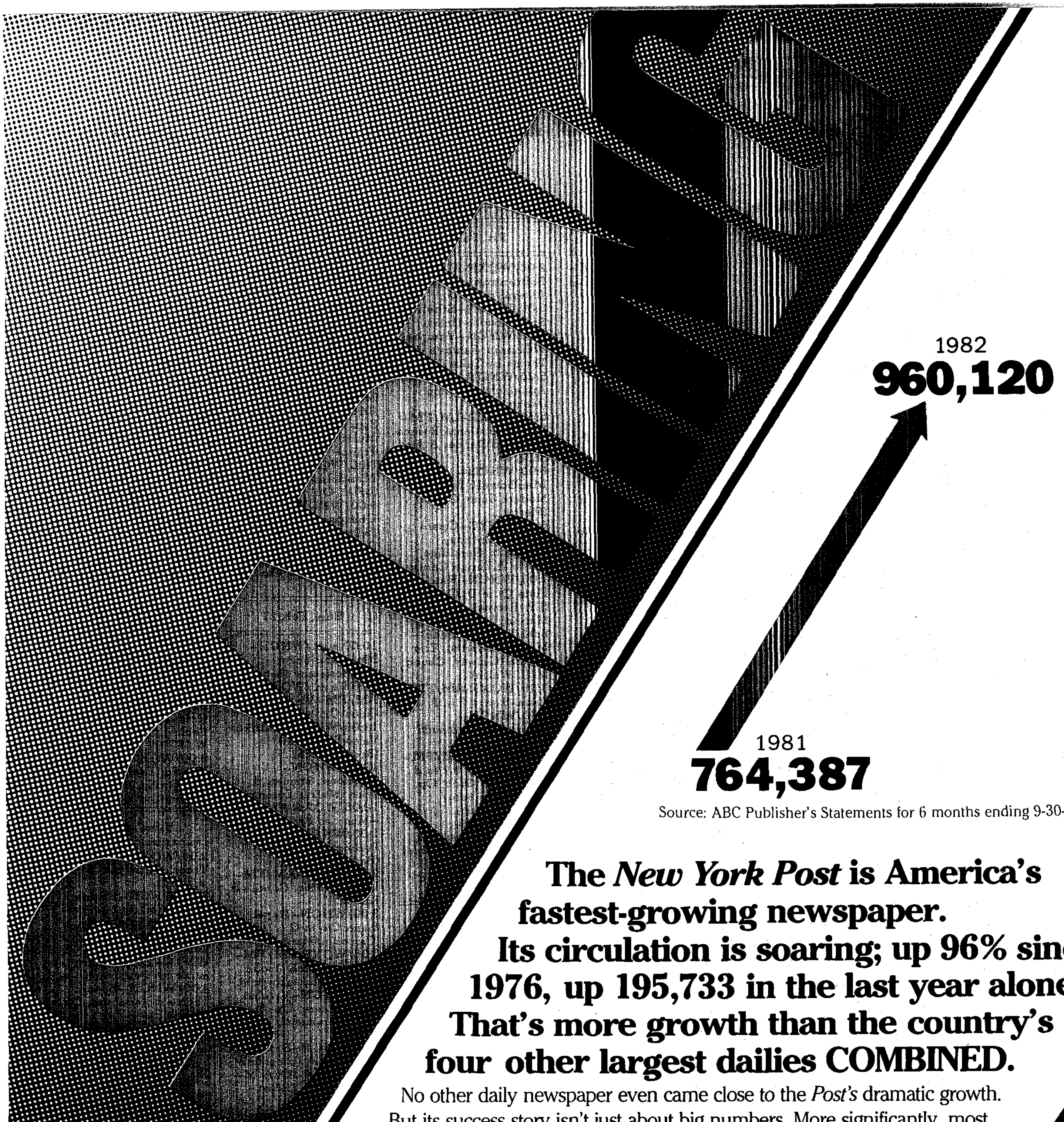
4:05
H **Movie:** Dragonslayer

4:25
7 News

4:30
11 Abbott & Costello
S **Movie:** I Sent a Letter to My Love

5:00
11 Biography

5:30
4 Health Field
11 News



Source: ABC Publisher's Statements for 6 months ending 9-30-81 & 8

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RADIO HIGHLIGHTS

Wed., Feb. 23

2:06/WQXR-AM/FM—Bach: Sym #4 in B-Flat for Winds.
3:00/WNCN—Glière: Sym #3 in b, Op. 42 "Ilya Murometz" (Stokowski).
4:00/WNCN—Offenbach: Suite #2 for 2 Cellos, Op. 54 (Picoux, Peclard).
5:00/WNCN—Beethoven: Variations on a Russian Dance (Gilels).
5:06/WQXR-AM/FM—Boito: L'altra notte in fondo al mare from Mefistofele.
6:00/WNCN—Borodin: Petite Suite (Tjeknavorian).
7:00/WNCN—Gade: Echoes of Ossian Overture, Op. 1 (Danish String Qt).
8:00/WNCN—Barab: Cto Grosso (Adler). Live from WNCN's performance studio.
WNYC—Bartok: String Qt #4 (Fresk Qt).
8:06/WQXR-AM/FM—Chopin: Piano Cto #2 in f.
10:00/WNCN—Mozart: Violin Cto #4 in D (Bour).
11:00/WNCN—Brahms-Schumann: F.A.E. Sonata in a (Eto, Masselos).

Thurs., Feb. 24

2:06/WQXR-AM/FM—Janacek: Slavonic Mass.
3:00/WNCN—R. Strauss: Don Quixote, Op. 35 (Haitink).
4:00/WNCN—Suk: Serenade for Strings in E-Flat, Op. 6 (Marriner).
5:00/WKCR—Opera Topics: 1982 International Vocal Competition, Toulouse, France.
WNCN—Handel (arr. Beecham): Faithful Shepherd Suite (Beecham).
5:06/WQXR-AM/FM—Dvorák: Moderato from American Suite.
6:00/WNCN—Hahn: Le Bal de Beatrice D'Este (Jacquillat).
7:00/WNCN—Delibes: Music from Le Roi s'amuse (Beecham).
8:00/WNCN—Monteverdi: Incoronazione di Poppea: Act 2, Scene 3 (Pritchard).
WNYC—Berg: Qt, Op. 3 (Emerson Qt).
8:06/WQXR-AM/FM—Britten: Prelude & Dances from the Prince of the Pagodas.
10:00/WNCN—Rosetti: Cto for 2 French Horns in E-Flat (Z. Tylsar, B. Tylsar).
11:00/WNCN—Mozart: Qnt for Piano & Winds in E-Flat (Horsley).

Fri., Feb. 25

2:06/WQXR-AM/FM—Schumann: Adagio & Allegro in A-Flat.
3:00/WNCN—Sibelius: Scaramouche (Jalas).
4:00/WNCN—Vaughan Williams: Fantasia on a Theme by Tallis (Boult).
5:00/WNCN—Copland: Appalachian Spring (Mehta).
5:06/WQXR-AM/FM—Respighi: Danza Rustica from Old Dances & Airs, Suite #1.
6:00/WNCN—MacDowell: First Modern Suite, Op. 10 (Fierro).
6:30/WNYC—Opera Prelude: Birthday Tribute to Geraldine Farrar & Enrico Caruso.
7:00/WNCN—Reicha: Flute Qt in D, Op. 12 (J.P. Rampal, Larrieu, Marion, J. Rampal).
8:00/WNCN—Bach: Musical Offering: Trio Sonata (Galway, Chung, Moll, Welsh).
8:06/WQXR-AM/FM—Arne: Sym #2 in F.
9:00/WNCN—Stravinsky: Pribautki (Bonazzi).
9:06/WQXR-AM/FM—Brahms: Cto #1 in d for Piano & Orch, Op. 15 (Weissenberg/Skrowaczewski).
11:00/WNCN—Hummel: Septet in d, Op. 74 (MHS Ensemble).
WNYC—New Sounds: Anthony Phillip's The Geese and the Ghost.

Sat., Feb. 26

10:00 a.m./WNCN—Vaughan Williams: Lark Ascending (Bean/Boult).
10:06 a.m./WQXR-AM/FM—Prokofiev: Violin Cto #1 in d, Op. 19.
11:00 a.m./WNCN—Saint-Saëns: Piano Trio #1 in F, Op. 18 (Caecilian Trio).
12:00/WNCN—Ravel: Violin & Piano Sonata (Grumiaux, Hajdu).
WNYC—Brahms: Sym #4 in e, Op. 98 (Haitink).
1:00/WNCN—Tchaikovsky: Nutcracker Suite, Op. 71a (Ormandy).
2:00/WQXR-AM/FM—Cilea: Adriana Lecouvreur (Scotto, Cortez, Shicoff, Sereni, Berberian/Veltri). Live from the Metropolitan Opera.
3:00/WNCN—C.P.E. Bach: Sym in B (Pinnock).
4:00/WNCN—Paganini: Violin Cto #1 in D, Op. 6 (Accardo/Dutoit).
5:00/WNCN—Nielsen: Sym #4, Op. 29 "The Inextinguishable" (Karajan).
5:06/WQXR-AM/FM—Tchaikovsky: Pezzo Capriccioso for Cello, Op. 62.
6:00/WNCN—Chopin: Ballade #4 in f, Op. 52 (Novaes).
6:30/WQXR-AM/FM—Winter: Concertino for Clarinet, Cello, & Orch in E-Flat.
7:00/WNCN—Wagner: Parsifal: Good Friday Music (Furtwängler).
8:00/WNCN—Widor: Sym #4 in f (Alain). Music de la belle France.
8:06/WQXR-AM/FM—Mendelssohn: Octet in E-Flat, Op. 20.
9:00/WNCN—G. Charpentier: Louise (Sills, Dunn, Gedda, Van Dam/Rudel).
9:06/WQXR-AM/FM—Dvorák: Violin Cto (Levi).

Sun., Feb. 27

10:00 a.m./WNCN—Mompou: Suite Compostelana (Segovia).
10:06 a.m./WQXR-AM/FM—Vivaldi: Oboe Cto in C.
11:00/WNCN—Glinka: Valse-Fantaisie (Rostropovich).
12:00/WNCN—Schubert: Minuets & Trios (Melkus Ensemble).
12:06/WQXR-AM/FM—Music in Paris.
1:00/WNCN—Kodaly: Psalmus Hungaricus (Baily/Solti).
2:00/WQXR-AM/FM—Italy in Music: Casella & Pizzetti.
3:00/WNCN—Ravel: Piano Cto in G (Ciccolini/Martinon).
3:06/WQXR-AM/FM—Shostakovitch: Violin Cto #1 (Shostakovitch).
4:00/WNCN—Vivaldi: Four Seasons, Op. 8, #1-4 (Grumiaux/Gérecz).
5:00/WNCN—Satie: Gnossiennes (Ciccolini).
5:06/WQXR-AM/FM—Great Artists: Cellist Pierre Fournier.
6:00/WNCN—Bridge: Phantasm, Rhapsody for Piano & Orch (Wallfisch/Braithwaite).
WNYC—Koechlin: Horn Sonata, Op. 70 (Chamber Music Society of Lincoln Center).
7:00/WNCN—Clementi: Sym #2 in D, Op. 18 (Scimone).
7:06/WQXR-AM/FM—Beethoven: Piano Sonata #14 in c-sharp "Moonlight."
8:00/WNYC—Prokofiev: Piano Cto #2 in g (Hollander/Comet).
8:06/WQXR-AM/FM—Offenbach: Tales of Hoffman (Sutherland, Domingo, Bacquier/Bonynge).
10:00/WNCN—Forqueray: Suite #1 in d (Hsu, Silbiger, Bagger).

Mon., Feb. 28

2:06/WQXR-AM/FM—Albinoni: Sonata for Strings in g, Op. 2.
3:00/WNCN—Poulenc: Exultate Deo for Unaccompanied Chorus (Choir of St. John's College, Cambridge).
4:00/WNCN—Platti: Harpsichord Sonata in E (Sgrizzi).
5:00/WNCN—Saint-Saëns: Sym #1 in E-Flat, Op. 2 (Froment).
5:06/WQXR-AM/FM—Liszt: Hungarian Rhapsody #11.
6:00/WNCN—Carpenter: Adventures in a Perambulator (Hanson).
7:00/WNCN—Brahms: Variations on an Original Theme in D, Op. 21, #1 (Kalichstein).
8:06/WQXR-AM/FM—Beethoven: Piano Cto #5 in E-Flat.
9:00/WNCN—Wagner: Die Walküre: Acts II & III (Altmeyer, Jones, Schwarz, Salminen, Hofmann, McIntyre/Boulez). Simulcast with WNET-TV, Channel 13.
9:06/WQXR-AM/FM—Haydn: The Creation (Armstrong, Rendall, Shirley-Quirk/deVaron).

Tues., Mar. 1

2:06/WQXR-AM/FM—Torelli: Trumpet Cto #2 in D.
3:00/WNCN—Bridge: Phantasie Trio in c for Piano, Violin & Cello (Music Group of London).
WNYC—20th century music for Percussion.
4:00/WNCN—Beach: Theme & Variations, Op. 80 (Gold).
5:00/WNCN—Brahms: Sym #3 in F, Op. 90 (Toscanini).
5:06/WQXR-AM/FM—Chopin: Mazurka #36 in a, Op. 59.
6:00/WNCN—Mozart: Piano Qt in g (Previn).
6:30/WNYC—Hanson: Merry Mount Suite (Hanson).
7:00/WNCN—Chopin: Andante Spianato & Grande Polonaise Brillante, Op. 22 (Zimerman/Guilini).
8:00/WNYC—Carter: The Minotaur: Ballet Suite (Hanson).
8:06/WQXR-AM/FM—Scriabin: Poem of Ecstasy, Op. 54.
9:00/WNCN—Vivaldi: Cto for 2 Trumpets in C (Carroll, Gould).
9:06/WQXR-AM/FM—A New World of Music: The American Virtuoso.
11:00/WNCN—Haydn: Divertimento #2 in G, Op. 100 (Rampal, Stern, Rostropovich).
WNYC—Szymanowski: Piano Sonata #3 (Graham).

Unless otherwise indicated, all times are p.m. and all stations are FM.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 2/25, 26, The Jaki Byard Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 2/21, Craig Purpura; Bernadette Lewis. 2/22-25, Art Blakey and The Jazz Messengers. 2/27, Dean Pratt Big Band. 2/28, Lola Dunn; Mike Morgenstern and the Jazzmania All Stars. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/21, David Lindley & El Rayo X. 2/22, 23, Warren Zevon. 2/25, 26, 28, 3/1, Lou Reed. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 2/26, jazz pianist Eddie Heywood, Mon.-Sat. at 9 & 11. Sun., pianist Rose 'Che-Che' Murphy. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 2/24, Steve Garcia and the Navesink Valley String Dusters. 2/26, Special Consensus Bluegrass Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 2/21, Bob Wilber and the Becket Legacy. Tues.-Sat., Balaban & Cats. 2/27, Bill Kirchner Nonet. 2/28, The Jack Malen Quintet with Warren Chiasson. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/22-27, Mel Lewis and the Jazz Orchestra, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 2/21, Gibralter. 2/22, Pi & The Markers. 2/23, Bad Politics; Central Departure. 2/24, Hard Facts; Pike. 2/25, Again and Again and Again. 2/26, Candy Apple; The Shades. 2/27, Hard Knox. No credit cards.

FOLK CITY—130 W. 3rd St., 254-8449. 2/23, Dream Syndicate; Mad Violets; The Velvet Monkeys. 2/25, James Keane, Robbie O'Connell and Mike Maloney. 2/26, Danny Kalb Band; Mike Rocklin. 3/1, Sidetrack. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 2/21, 28, Bob Cunningham and Bross Townsend. 2/22, 23, Ebony Jo Ann. 2/24-26, Sir Charles Hughes. 2/27, Val Eley. Sun. at 9 & 10:30, Mon.-Thurs. at 9:30 & 11, Fri.-Sat. at 9, 11, & 1 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Graham Forbes Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Ted Saunders Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

GRIFF'S PLAZA—Third Ave., at 37th St., 867-7179. 2/22-26, pianist Cedar Walton with Ron Carter on bass, Tues.-Sat. 9-1 a.m. The Nina Sheldon Duo play Sun.-Mon., 7-11. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Music starts at 9. 2/24, Frequency. 2/25, 26, Claudio Roditi Quintet. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 2/22-26, pianist Ray Bryant with Jimmy Rowser on bass. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 2/21-3/5, Chris Connor sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/26, The George Shearing Duo featuring George Shearing and Don Thompson, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 2/21, Henry T. Mitchell. 2/22, Bryan Wells and Urbanity. 2/24, Sherry Winston. AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 2/26, singer Susan Grier with Kenny Clarke and Jimmy Jefferson. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 2/22, comedy night with Dennis Blair. 2/23, Susas Savell; Bush Rock Band. 2/24, Ritchie Scarlet and the Seducers. 2/25, 26, Tania Maria. 2/27, Jazz Jam featuring the Mark Suozzo Group. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., The Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/Jazz club. 2/22-27, pianist Noreen Grey with Stephen Roane on bass. Music starts at 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 2/21, 28, Ed Palermo Big Band. 2/22, Clifford Carter. 2/23, Frank Ferucci and his Latin-Jazz Ensemble. 2/24, New York Samba Band. 2/25-27, Terumaso Hino. 3/1, Laurie Altman Quintet. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 2/21, Harpo Squeaks. 2/22, Prefab. 2/23, Hardknox. 2/24, Racey Peters. 2/25, Sandi Rose; Anti-Matter. 2/26, Jack Eric Williams; Diane Ponzio. 2/27, Ethyl Eichelberger. No credit cards.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 2/22, Daniel Ponce & Jazzbatá. 2/25, Don Cherry. 2/26, Odeon Pope Trio with Cornell Rochester, Gerald Vesley. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 2/21, Amina Claudine Myers Trio. 2/22-26, Lou Donaldson featuring 'Buckshot' King. 2/27, 28, Saheb Sarbib Quartet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 2/22-26, James Randolph sings, Tues.-Sat. at 10 & midnight. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 2/25, 26, Roy Ayers. 2/28, Tipica '73 and Conjunto Clasico with Hilton Ruiz. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 2/21, Frank Foster's 'Living Color'. 2/22-27, Dexter Gordon Quartet. 2/28, Mel Lewis Big Band. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 2/22-27 at 9 & 10:30, singer Daryl Sherman with Gene Bertoncini and Jay Leonhart. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/21, 28, Shelbo's Jump Band. 2/22-26, Heywood Henry. 2/27, Lee Konitz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 2/21-26, pianist Brooks Kerr with Brian Torff on bass. Sun. at 8:30, John Bunch with Phil Flanigan. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 2/21, Blackwater. 2/22, Augie Meyers. 2/23, The Bangs. 2/24, Stan Rubin's Swing Era Big Band. 2/25, 26, Soozie Tyrell and Great Balls of Fire. 2/27, Kate Tooney and the City Limits All Stars. 2/28, Dixie Doughboys. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 2/21, Woody Herman; Peach Fish Pie. 2/22, Martha Reeves. 2/23, The Osmonds. 2/24, Dr John; Libby Titus. 2/25, 26 Moonshine Express; Six Gun. 2/27, James 'Blood' Ulmer. 2/28, New Riders of the Purple Sage. AE, CB, DC, MC.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. 2/26, comedienne/mc Nancy Redman with Larry Ragland, Joe Vega, and others. Shows at 9:30 and midnight. No Credit Cards.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed.-Thurs. pianist-singer Lloyd Henderson. Fri., magician Slydini. Sat., magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, thru 3/12, The Jimmy Thomas Group, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8:30-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. 2/23, The Suburbs and Alan Vega. 2/24, James Brown. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 2/22, Dom Salvador. 2/23, Toninho Horta. 2/24, Samba Spaceship Dance Band. 2/25, 26, Loremil Machado & Sarava Bahia Band. 2/27, Clarice Taylor. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Peter Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

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NIGHTLIFE

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret shows at 8:30 & 11. 2/22-26, comedienne Nancy Parker. 2/27, singer-guitarist Christine Lavin. AE, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Wed. at 8:30, Rick Hardeman Quartet. 2/21, 28, 3/7 at 10, singer-pianist Ken Richards. 2/24-26 at 11, singer Terri Klausner. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

INDIGO—41 E. 58th St., 308-4788. New supper club. Thru 2/26, *The International Follies* revue starring singer Eddie Fisher with comedian Dick Capri and the Indigo dancers. Shows Tues.-Thurs. at 10, Fri. & Sat. 9 & 12:30. Dancing between and after shows to the Indigo Orchestra. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 2/23, 24, The Funnyboys. 2/25, 26, The High Heeled Women in *Made in Hollywood.* AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 2/24-26, jazz-singer Laura Theodore, Thurs. at 10:30, Fri.-Sat. at 9 & midnight. AE, CB, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Richard Ryder, Carole Schweid, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. George Segal and the Empire City Imperial Jazz Band, Sun. at 3, Mon. at 8:30 and 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, "*Forbidden Broadway,*" a musical comedy satire. Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Panama Francis and His Savoy Sultans, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Amanda with the Caliente Singing Band, Sherri and Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru 5/3, *Viva New York,* Tues., Wed. at 9:30, Thurs.-Sat. at 9:30 & 11:30. Dancing between and after shows. AE, CB, DC, MC, V.

THE WILD CAT SALOON—227 E. 56th St., 486-7733. New York's newest cabaret with a daring 'Crazy Horse'-type revue featuring the Wild Cat Girls, magician Norm Nielson and comedian George Carl. Mon.-Sat. at 9 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/5, Joe Bushkin, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat. from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 2/26, Lana Cantrell, Tues.-Sat., at 9:30 & 11:30, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge. Thru 2/26, Barbara Graham sings, Mon.-Sat. at 10:30 and 12:30. Live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 3/19, *Some Enchanted Evening, The Songs of Rodgers and Hammerstein* starring Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Mark Zimmerman, Mon.-Sat. at 9 and 11. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. Disco from 8:30. Thru 3/12, Mike Cerrati Trio, Mon.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6. AE, DC, MC, V.

Piano Rooms

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Thru 2/26, singer-pianist Ronny Whyte with Frank Tate on bass, Tues.-Sat. from 8:30. AE, DC.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** A new cabaret/piano bar. 2/21, 28, Mr. Ruby Rims. 2/22, Old Friends; *Some Like it Cole* musical revue. 2/23, 26, Semina de Laurentis; *It's Better With A Band*-musical revue. 2/27, Michael McAssey; Harriet Leider. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/21, 28, Steve Hayes. 2/22, Gregg Saffell; Billy & Tiffany. 2/23, Borneman & Greenhouse. 2/24, Bronwyn Rucker. 2/25, Vera Galupe-Borszkh & La Gran Scena Opera Co. 2/26, Bruce Hopkins. 2/27, Lynn Lavner. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 2/21, 27, 28, Terry Waldo. 2/22-26, Judy Carmichael. AE.

HARBOUR CLUB—55 Water St., 269-9233. A new restaurant/club with composer-pianist-singer Paul Roth entertaining, Tues.-Fri. from 5. AE, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Byron Sommers in the lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Richard Kaplan. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30. AE, DC, MC, V.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: Nodine Farm sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Mexican. Spcls: combination platters, chimichangas, green chili. Open Tues.-Sun. noon-midnight. Br Sat.-Sun. noon-4. Private parties for 12-100. Closed Mon. **(I)** AE, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: fettuccine with scallops, mushrooms and prosciutto, duckling in green peppercorn sauce, fresh vegetables in white wine with chinese noodles. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA CHAUMIERE—310 W. 4th St., 741-3374. Casual. French bistro/brasserie. Spcls: marinated steak of lamb grilled with French herbs, baby bay scallops in saffron sauce, jumbo shrimps with provençale sauce. Res. sug. D only 6-11 daily. S Sun.-Thurs. to 2 a.m., Fri.-Sat. to 4 a.m. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

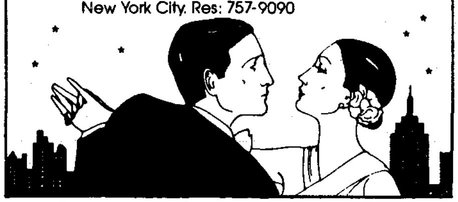
RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, south-



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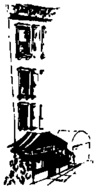

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ern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Bob Dawson Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MARMALADE PARK—222 E. 39th St., 687-7803/4. Dress opt. Continental. Res. sug. Open Mon.-Sat. 5-11:45, Sun. to 9. Br Sun. noon-5. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. American-Continental. Spcls: sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

R.J.'S BARBECUE—220 Madison Ave., at 37th St., 889-5553. Casual. American. Spcls: barbecued chicken, 4 types of ribs, homemade desserts. Open Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4. D Sun. 4-11. Ent. Fri.-Sat. 10-1 & Br Sun. Private parties for 50-100. **(I)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76' —** 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5:30-11, Sun. 5-10. Private parties. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal, lacquered roast duckling. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON EAST—148 E. 46th St., 986-4676. Casual. Szechuan. Spcls: chen pei ngau (orange beef), Tang's seafood basket, thrice fowled. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-11, Sat.-Sun. noon-11. Private parties for 60. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1. Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V.

KENNY'S STEAK PUB—565 Lexington Ave., bet. 50th & 51st Sts., 355-0666. Casual. American. Spcls: steak, chops, lobster tail. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, CB, DC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Casual. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V.

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de vaau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: orange beef, seafood combination, chicken & shrimp Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

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SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRACY'S—994 First Ave., bet. 54th & 55th Sts., 888-0018. Jackets required after 6. French. Spcls: loin of lamb stuffed with lamb mousseline, medallions of pork with blackpepper and orange, veal chop with sun-dried tomatoes. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. Ent. nightly. **(M)** AE, MC, V.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sat. to midnight, Sun. noon-11:30. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

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CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini

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marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental. Spcls: linguini with broccoli & clams, sautéed chicken & shrimps with fresh spinach & mushrooms, baby lamb chops with rosemary. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. *Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight*, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily *6-10. S daily 10-12:30. Arnie Grant Quartet for dancing* Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2

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REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. L Mon.-Fri. noon-2:30 D Mon.-Sat. 7-11:30. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: baby rack of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Mon.-Sat. 5-11. Dancing Fri.-Sat. from 11. Private parties. Closed Sun. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: mousse of smoked trout with horseradish, veal piccata with crayfish cream, escalope of salmon with mint, poached pear stuffed with almond pastry cream and sauced with minted raspberry. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa's**—1501 Second Ave., at 78th St., 650-1455. **(I)** AE, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 10:30. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

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AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M)** **Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CAFE ELYSEE—200 W. 70th St., 787-7399. Casual. French. Spcls: filet mignon with green peppercorns, poached scallops with vegetables, minced sole with fresh pasta and foie gras, saddle of lamb. Res. sug. D Mon.-Sat. 5:45-12:30. Bar til 1:30. **(M)** AE.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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Happy Birthday "El"—Love and friends always.

MLEE—was dancing' down Thunder Road wonderin' about the San Diego boardwalk. Meet me soon, Au Claire De La Lune, Je T'Aime — Charlee

Attractive Single White—Female, 30, good career seeks professional man 35-45, sincere who enjoys good music, wine, conversation, theatre, NYC life, and country weekends. NYM Box 1635.

Attention Big Beautiful—Women: Handsome 29, 6'2" 200 lb. muscular, young Clint Eastwood type interested in meeting a husky buxom woman ages 21 - 49. One who is sincere and honest, who likes cooking, movies, and dancing. Photo and phone number: NYM Box1705

To John's First—Wife. I got all ten, but what's cfpp? Get back. Love, Eggy.

Divorced White Jewish—Male. One of N.Y.'s most eligible prominent attorneys, 48, attractive, athletic, sense of humor, seeks caring, bright, beautiful, slim, attorney, 35-40 who wouldn't dream of answering an ad. Take a chance. Please send photo to NYM Box1634

Widower 45--Slim build. Work in NY. Own home in NJ. Seeking a serious long term relationship with an attractive lady with a sense of humor. Please write. Enclose photo. NYM Box 1641.

I Am—Good-looking, educated, direct, professional, sense of humor, divorced female, 48. You are: intelligent, caring, articulate, 48-55 male. South Conn. resident. NYM Box 1637.

Single White Female—5ft.8, 40's seeks sensible, good humored, single male, who enjoys life. A social drinker interested in dining out, TV, movies, etc. Please send recent photo with reply. NYM Box 1638.

Tall White Male—46, financially secure seeks female, 30-40, athletic, travel companion,friend/lover.Photo.NYMB1639

Good Intellectual Handsome—Divorced white businessman, late 30's want to love and marry older lovely woman with financial means. We'll grow more wonderful and richer in what matters, together. Send name and phone number only. NYM Box 1640. We'll talk.

MBR—Fiornal fever one year later. Good morning! I love you, MEH.

Booger Face—Hope your year is filled with warm Southern Nights! Love -Ya - Loads. Happy Birthday, Debz.

White Female—I am searching for a considerate, honest, marriage-minded gentleman appreciative of a child, and with moral values. He must be refined, aristocratic, wealthy, elegant, society-conscious, and from a solid, upperclass background. Photo and details a must. NYM Box 1636.

Recent Widower—Would like to meet short, attractive, petite, non-smoker, 40-50, living in Long Island area. Must be financially secure. Must love music, art, dining out, etc. Hoping to build a lasting friendship leading to possible marriage. Send name, phone and recent photo. NYM Box 1704.

Are you intelligent—warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving and special?

Are you looking for someone who's intelligent, well-educated, professional, self-assured, gentle, financially secure, open, attractive, adventurous, caring, sharing and special?

Are you interested in love, marriage, romance, adventure, fun, dinner, dancing, travel, friendship, commitment or something special?

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New York's Longest—Established Apartment Sharing Service: LESLIE HARPER CO, The only service with individual screening, plus guaranteed placement without a time limit, Featured, *N.Y. Times*. Seen on, *NBC-TV News*. Call for information or free brochure. 212-794-9494.

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Manhattan Apts Wanted—Furn/Unfur. No fee. Prestige Apts Inc. 722-0486.

Rare Opportunity—To obtain substantial **$$$$** for improvements and/or furnishings on your quality Manhattan rental. 212-874-1804.

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. 935-8730.

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Luxury Townhouse—Ft. Lee, Kensington Park, 10 minutes NYC, top floor, private bedroom and bath. Female executive preferred. $700. 201-423-2048.

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Best of Both Coasts—Exchange or sublet your NY apartment/home for one in L.A. LA-NY Home Exchange. NY 212-382-3490 or in LA 213 273-6814.

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Nantucket Island—Prime house rentals avail. this season. For best selection call now. The Maury People. 35 Main St. Nantucket Mass.02554. 617-228-1881

Cape Cod's Most—Luxurious Condominiums. Privately owned 1, 2, and 3 bedroom homes for summer rental June-September at The Belmont on Cape Cod's best white sand beach. Pool, clubhouse, restaurant, cocktail lounge, tennis. Exceptional values at $2500 to $5000 per month. Other quality rentals at our Real Estate Division. Call 617-432-1500, write or visit daily 9-5; The Belmont, One Belmont Rd., West Harwich, MA. 02671.

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Town & Country Properties is a *Weekly Real Estate Section* limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; three consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long-term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular *New York* magazine Classified.

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. . .then you'll love (and so will your four-legged friends) this magnificent 56 acre "Fashion Farm" in Bucks County. The main residence contains random pegged oak floors with 4 bedrooms and 4 baths, library, servants' quarters and much more. Also offers an authentic 18 box stall clay Kentucky stable plus 7 paddocks. Brochure. $850,000.
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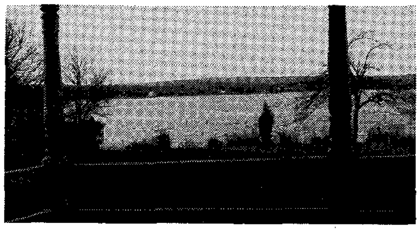
Owner 212-288-1225

WATERFRONT
SAG HARBOR GREEK REVIVAL



Spacious porch for summer breezes • Southwestern exposure 250' shoreline • 4 bedrooms • 3 baths • 2 parlors • 3 fireplaces • wide floors $325,000

EXCLUSIVE

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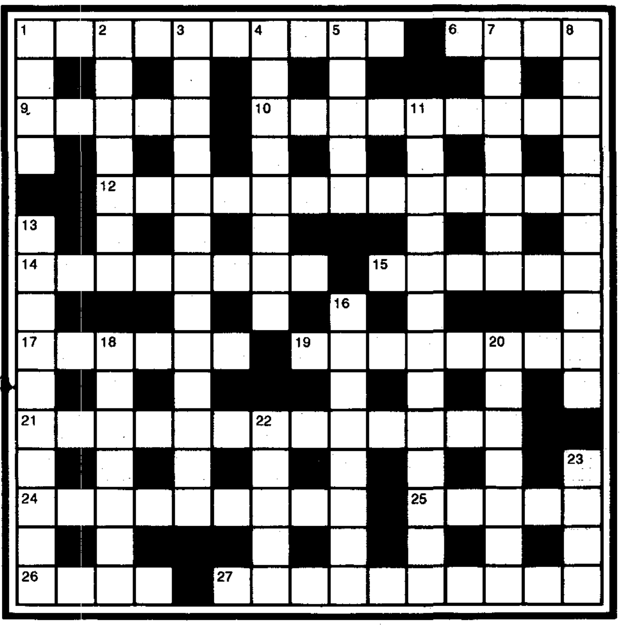
BETH SATTINGER 362-4600

Town and Country Properties
(212) 880-0732

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Commercial advantages of distributing the pool in cash. (10)
6 Painful feature of the coldest year ever. (4)
9 Fruit put in while monkeys aren't looking. (5)
10 Flowing play. (9)
12 Something worthless for part of orchestra with a distant object. (5, 8)
14 Come back to harvest fruit? (8)
15 A noisy place is wrongly blamed. (6)
17 Writer needs to follow mother to prevent being dry. (6)
19 Succeed having done badly, so it is transmitted. (6, 2)
21 Means of separating supporters after victory with player missing. (9, 4)
24 Book matches are unusual things. (9)
25 Being found in the rival army, it can wake you up. (5)
26 Painful return of love. (4)
27 Objects about smoke for Orientals. (5, 5)



Down

1 Thomas's wood. (4)
2 Country in which there is a man born with one twice. (7)
3 Ballet would bear fruit if the election were lost. (9, 4)
4 Pole makes up a number of poems on a sailor. (8)
5 Name for a part of the world where there is no morning. (5)
7 Of little importance, like a four in a practice game. (7)
8 Preliminary commitment to battle? (10)
11 If parts were missing this place in London could provide tea break. (9, 4)
13 Deal blows as a meteorological phenomenon. (5, 5)
16 Great on direction of what is distributed. (8)
18 Worker holds a girl up for her fur. (7)
20 Scorn what is carelessly said during a row. (7)
22 People who endlessly keep their flag. (5)
23 Prophet produces some writing about nothing. (4)

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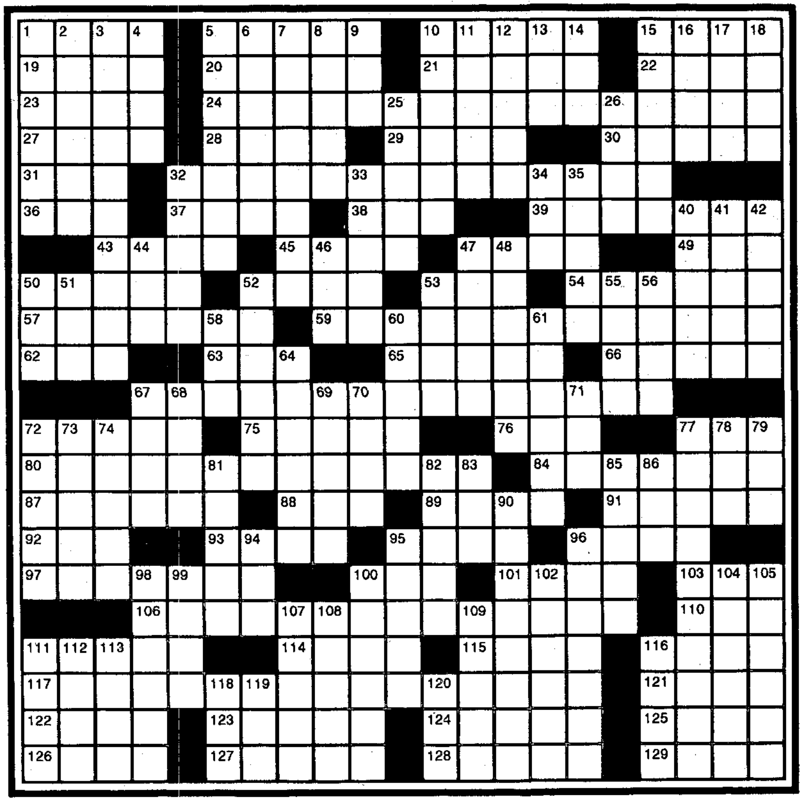
'AFTER A FASHION':'CUE' CROSSWORD / By Maura B. Jacobson

Across

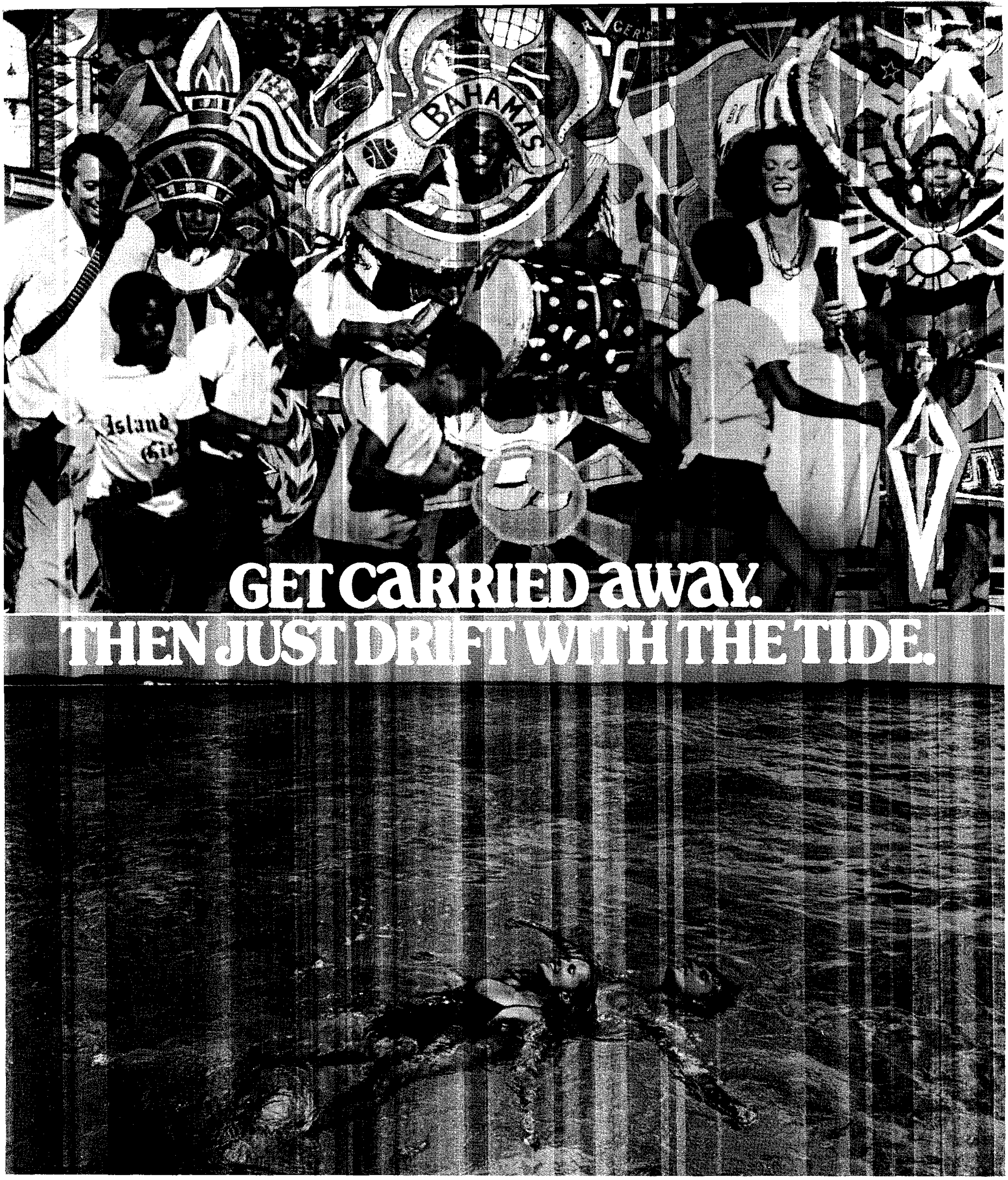
1 Hartley's co-sponsor
5 Fashion V.I.P.
10 Rebecca and Mae
15 Pre-storm condition
19 Dashiell's colleague
20 Bikini, for one
21 "With this ring —— wed"
22 Irish Rose's guy
23 Starfish
24 Application info?
27 Once, once
28 Defrost
29 "Naked Maja" painter
30 Hounds' sounds
31 Rip or jig
32 Tipsy sign-off?
36 Slaked the appetite
37 City on the Truckee
38 Bonn ice
39 Roman emperors
43 Copycat
45 Dancer Osato
47 S. of Va.
49 Took the hook
50 Like a certain grain
52 Cauterize
53 Baseballer Hodges
54 Girl of song and fiction
57 Wideness measure
59 Hit song of 1950?
62 Suffix for bombard
63 Envelope abbr.
65 —— fell swoop
66 Roadside rest
67 Words to a misdialer?
72 —— Ababa
75 Raccoon's cousin
76 Sukiyaki sauce
77 How the weasel goes
80 Woolen face-covering?
84 Rotate
87 Veneziano's land
88 Links gadget
89 Jane Grey's title
91 Novelist Nin
92 Poetic dusk
93 Finishing nail
95 Wigwam: var.
96 Harbor float
97 Emulate Gorgeous George
100 Sign of a hit
101 Hand measure
103 Swabby
106 Where it's all quiet?
110 —— - Locka, Florida
111 Where Pago Pago is
114 Not of the cloth
115 "Damn Yankees" girl
116 Branchling
117 Nursery rhyme title?
121 Queenly name
122 Top-drawer
123 Edge
124 Palm genus
125 Rod's companion
126 Sch. affiliates
127 Green silicates
128 Sometimes they're loaded
129 O.T.B. arithmetic

Down

1 A Wright
2 Biblical landfall
3 Gnat's garb?
4 Dry run
5 "Jungle Books" cat
6 Person from Provo
7 In a stupor
8 Balls of thread
9 Stevedores' org.
10 Kind of peak or walk
11 Motor fuel
12 Bound bundle
13 London repast
14 But, to Cicero
15 Loving touch
16 Genesis victim
17 Sibilate improperly
18 Chow hall
25 Mystery-writer Marsh
26 Dick Van ——
32 Fashion fad
33 Matisse or Petain
34 Wood sorrel
35 Boxer Holmes
40 Circa
41 Beauty-shop ritual
42 Mme. Germaine de ——
44 Coal size
46 Adult acorn
47 Curtain fabric
48 Series of muscle spasms
50 Geisha's sash
51 Auxiliary verb
52 Actor's bit: slang
53 Kin of a cymbal
55 Alas!
56 Othello was one
58 Smoker's hazard
60 Tiny portion
61 Mental flashback
64 —— time (in pairs)
67 Threshold
68 One's own: Fr.
69 Torn down, British style
70 Will- —— -wisp
71 Passed round, in a tourney
72 "—— from the Bridge"
73 Discourage
74 Photographer Arbus
77 Dressed for the seesaw?
78 Egg: prefix
79 Footlike organ
81 Aesopian opus
82 Troy
83 Séance sound
85 Brag of
86 Yoko
90 Strips
94 Hit the accelerator
95 Doug Henning feat
96 Woody Allen film
98 Feeds the furnace
99 Bangkok native
100 Adheres
102 Part of P.A.L.
104 Deemed
105 Lox go-withs
107 Heston role
108 River to the Rhone
109 Fauna's partner
111 Baseball-card deal
112 "—— time in the old town. . ."
113 Leonardo's Lisa
116 Poi source
118 After J.F.K.
119 Refrain syllable
120 Hebrew teacher



Solutions to last week's puzzles appear on page 120.



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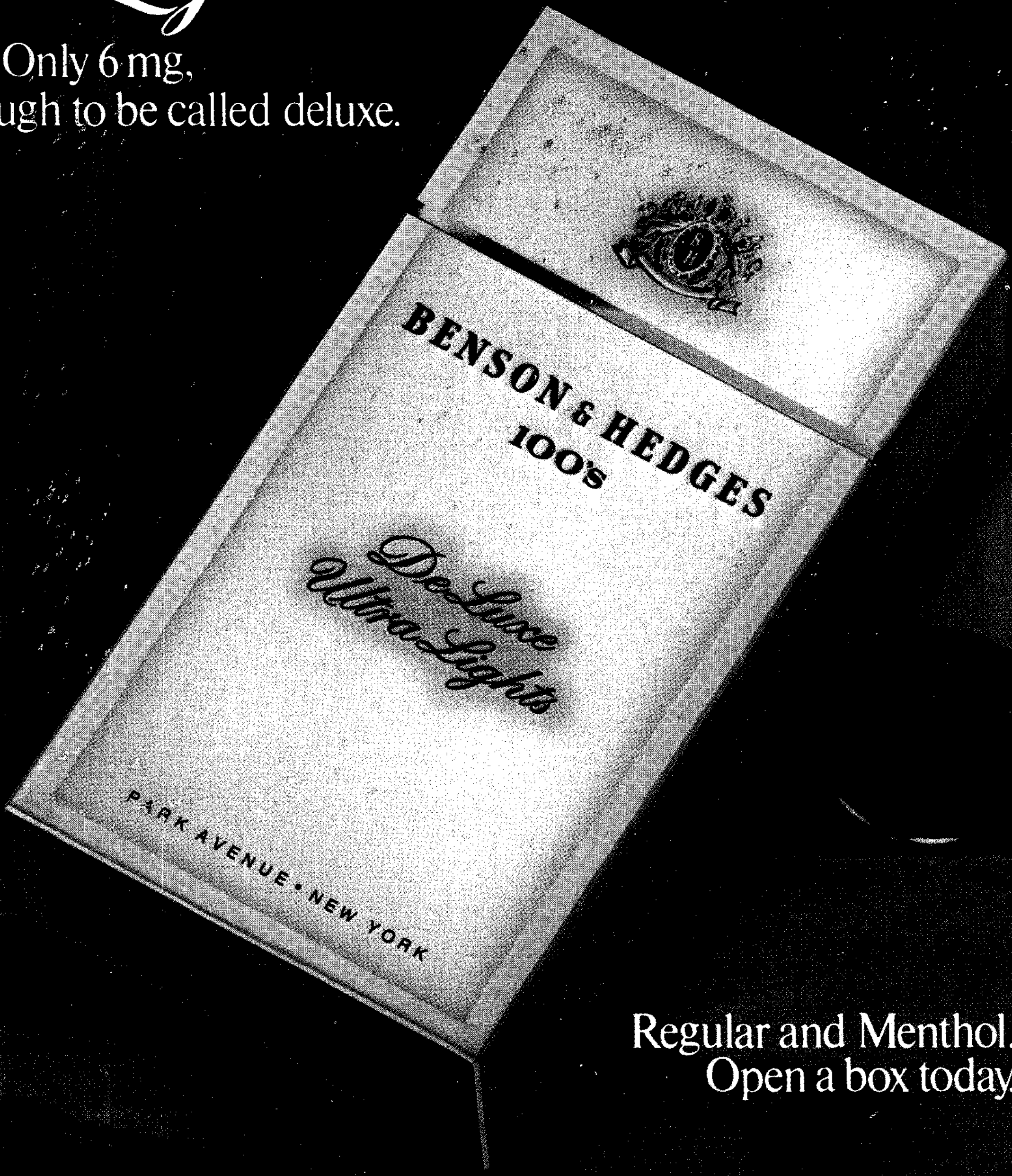
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